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VOGUE

July 1 · 1919
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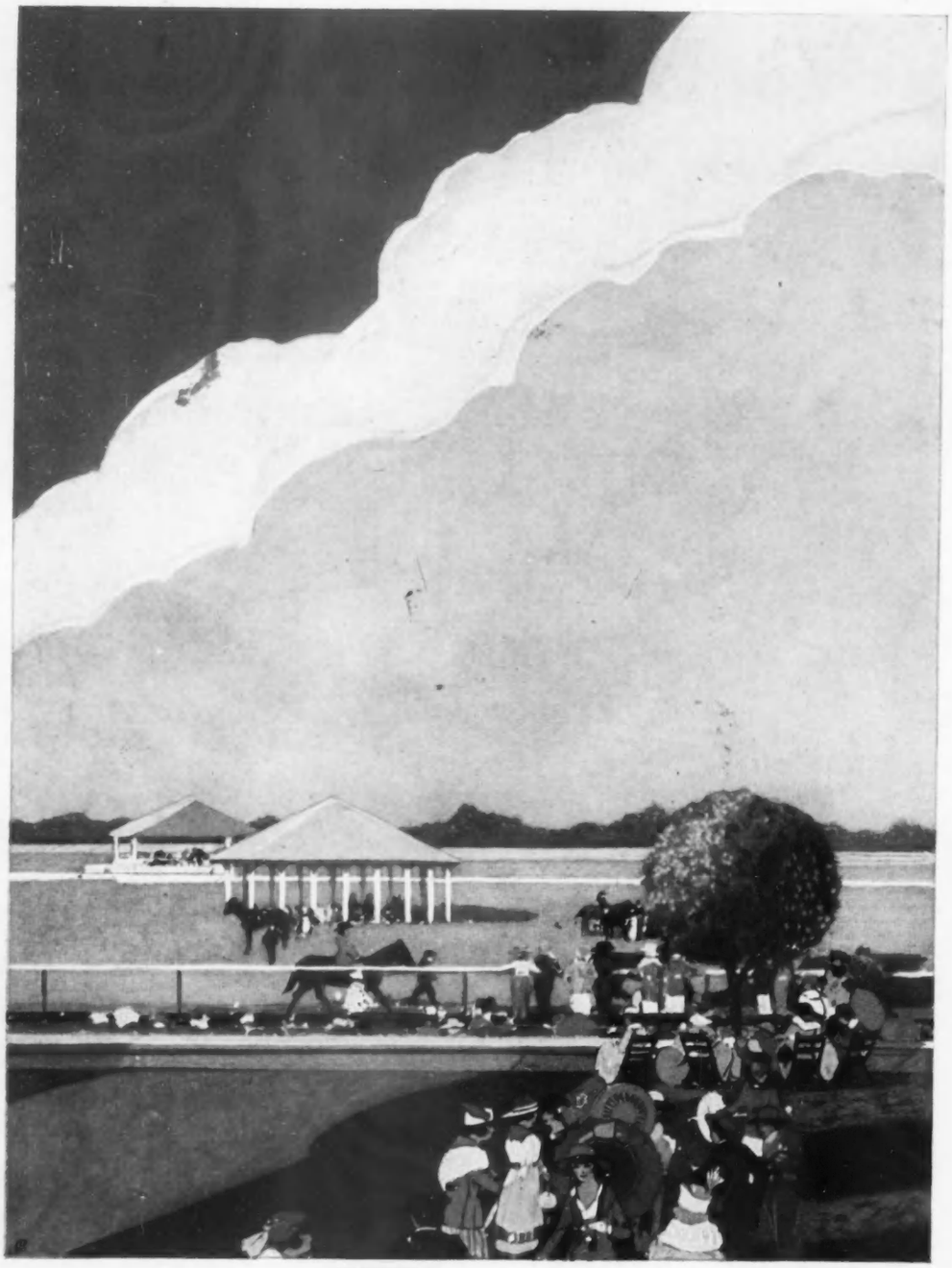

Horse Show at Piping Rock

SUNSHINE is a severe critic of the complexion, and in dressing for smart outdoor events powder must be selected with extra care. It must harmonize exactly with the natural tones of the skin. It must be in a form that may be carried conveniently and applied quickly. There must be no dusting or flaking on the costume and the powder must be highly adhesive to defy high temperature.

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Vol. No. 54, No. 1
Whole No. 1122

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Vanity Fair
SILK UNDERWEAR

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Each article has a meaning all its own. The Vanity Fair step-in envelope chemise is the daintiest, trimmest little thing you ever wore. Not a snap nor button on it—it's all in one piece and you get in from the top! The shoulder straps are not stringy, perishable ribbon but hemstitched Vanity Fair glove silk.

Then there's the knicker with a double back that wears twice as long. The Sure-Lap union that stays closed through all contortions—'cause it's cut that way. The Pettibocker with all the virtues of a petti-skirtie and all the comfort of a knicker, speaks for itself. The Plus-4-Inch vest is the very last whisper in designing. Those extra four inches in length—after once you've worn a Vanity Fair—make it impossible for you to endure the ordinary silk vest!

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Her Maisons de Beaute Valaze in Paris, London and New York are shrines of the fashionably lovely.

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Valaze Sun and Wind-Proof Creme

Prior to the dip in the sea, the motor trip, the yachting party or visit to the links, simply apply Valaze Sun and Wind-Proof Creme and the discomfort and mortification of a weather-beaten, sun-burned skin will never be yours. This preparation is invisible and possesses the additional advantages of preventing and obliterating wrinkles; forms an effective foundation for powder. Men, too, will find Valaze Sun and Wind-Proof Creme an effective safeguard against the tortures of sunburn.

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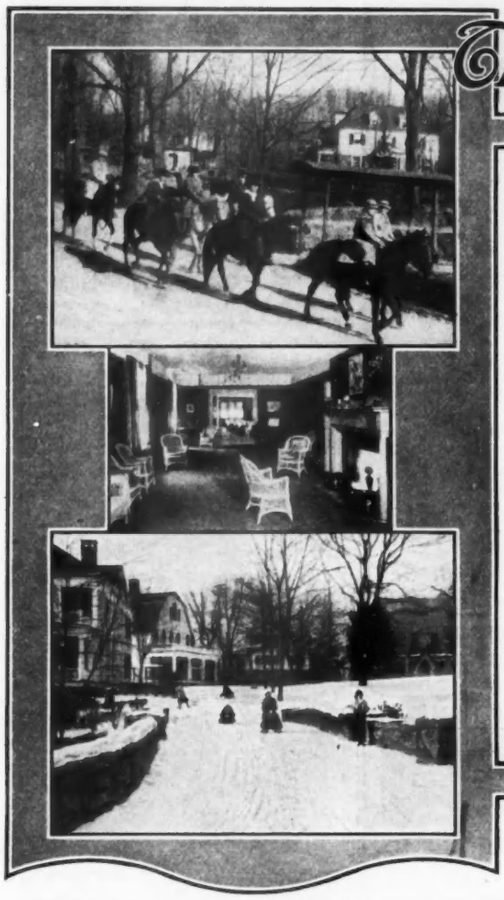

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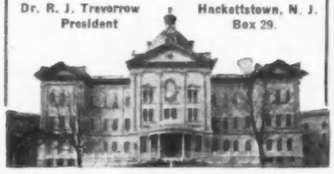

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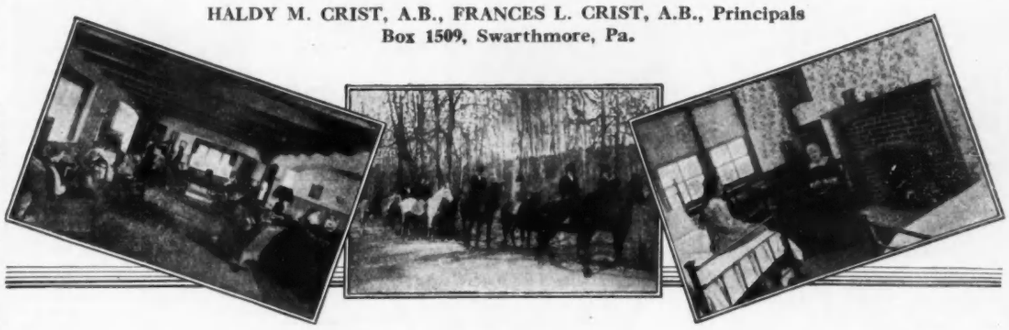

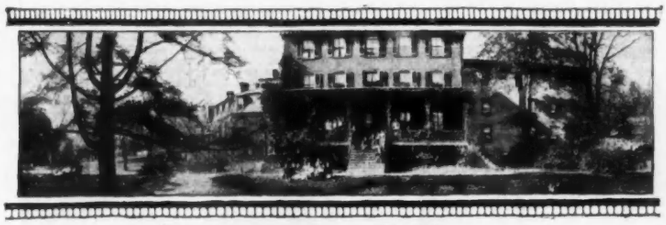

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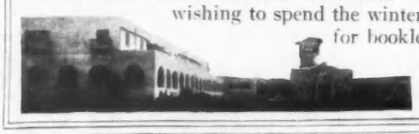

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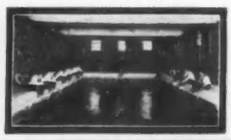

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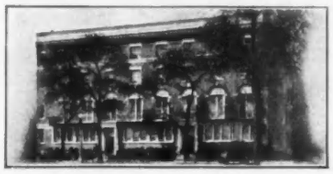

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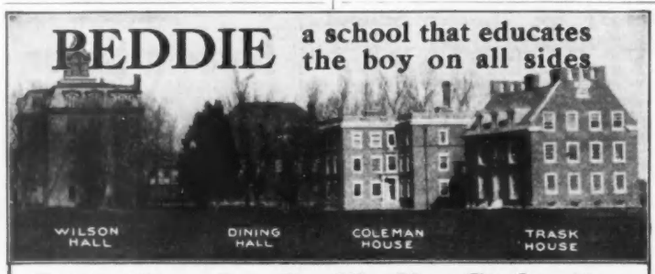

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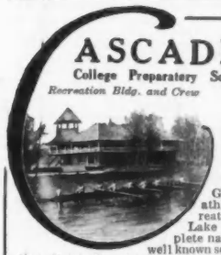

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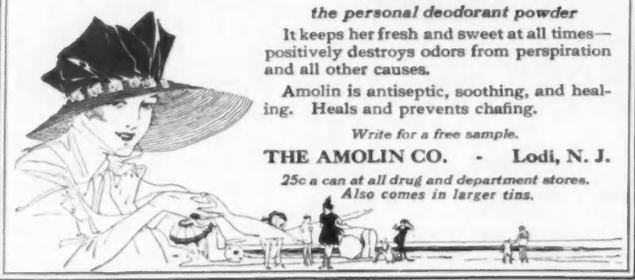

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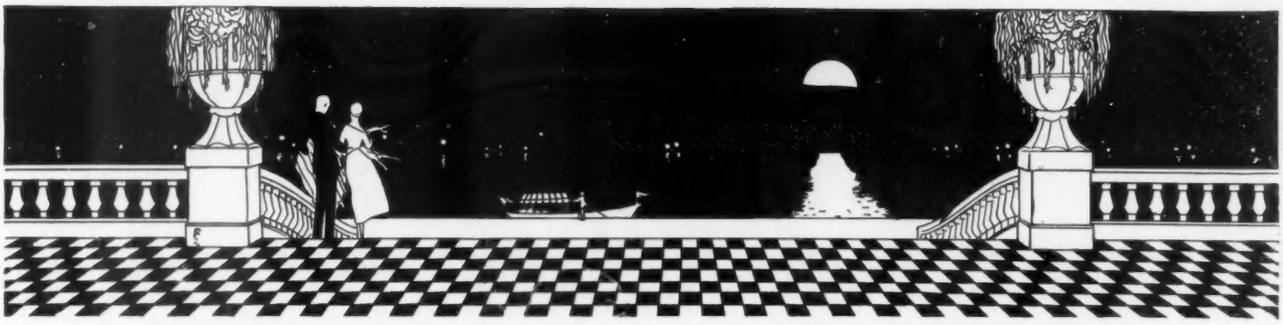

AN OLD THOUGHT FOR NEW PENNIES

OF course one has a right to blanche at the mere thought of looking another thrift idea in the face. As far as the casual observer can see, life has been just one Thrift Stamp after another, and now that the dear old frivolities are coming back into their own, one feels like locking away all the bonds and German helmets and 1914 clothes and calling it a war.

Sensible Spending

That is, one would if it weren't for the Government's idea on the way our pocketbooks should be carried. And, since the middle name of the Government is thrift, one might just as well learn all about it at once and live happy ever after. Because, sayeth the Government, thrift doesn't necessarily mean saving money. The inevitable silver lining shows up according to schedule time even on this doubtfully cheerful question, and, happily enough, is labelled Sensible Spending.

That is, you can spend and spend and spend. You can buy everything you really want, from a diamond tiara to a Baby Tank for the front lawn as long as the things you buy are really good. The important matter is to know that what you yearn for has a lasting and enduring quality—be sure it's good, then go ahead.

Most women, happily enough, think that clothes are the most fascinating of the seven popular sins. There is no reason on earth why one shouldn't have hats and dresses and slippers and fans and frivolities enough to ransom a king—that is, if kings were really worth ransoming any more. And, if one feels that way about it, one can rival the lilies of the field, but in order to live up to the sensible spending idea one must be sure that one's splendour, like theirs, is of the sort that will weather the tests of rare quality and impeccable taste.

New Clothes for Houses

Clothes are not the only things, however, that should be considered by little groups of Serious Spenders. Now that the war is past, we are beginning to wonder just what we can do to our homes in the way of interior decoration and furnishings. Here is a really serious problem, for houses, even the richest, have to wear their costumes much more steadily and permanently than their owners. One should have a wary eye in selecting house furnishings and ornaments. It isn't a matter of actually counting the dollars, but it is a matter of getting the very best possible things,—things that won't seem to grow worn and shabby at an instant's notice but will do what we all are urged to do,—grow old gracefully.

Then there is the matter of antique objects of art, paintings, and books. Here, perhaps, one must use the greatest care and discernment of all. The value of such possessions lies first of all in their unmistakable and genuine quality,—quality which increases with time. Such things can never be extravagant, provided they are good.

Of course one must spend money,—it is the only logical thing to do. But where everything one invests in has real worth, one has mastered the difficult art of spending both wisely and well.

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Kazanjian

MRS. OLIVER HARRIMAN

Mrs. Harriman's latest philanthropic interest was the recent campaign in behalf of the stricken peoples of the Near East. The women volunteer workers were under the charge of Mrs. Harriman, and it was largely due to her efforts that the fund was subscribed. She lent her interest, also, to the production of the film drama, "Ravished Armenia," to rouse America to the pitiful tragedy of that Eastern country

PROHIBITION TEMPESTS IN A TEA-POT

Though Stern Command Forbid Us to Pursue the Light That Lies in Bubbling Glasses, All Will Not Be Lost—"Yo-ho-ho and a Kettle of Tea"

By VIRGINIA BIDDLE

EVERYBODY goes to teas. It really makes no difference what one's private opinions are in regard to the matter, tea means quite as much in one's life as, for the majority of polite society, a working knowledge of mining engineering does not. In everything else, serious or otherwise, one has some personal choice. One can, indeed, refuse to wear a tie, or can claim to be a Bolshevik. One can bore whole dinner parties with dull and perfectly incorrect rambles on the League of Nations, and there is no law pertaining to deft little muzzles which might be snapped on by attentive butlers. But above all else, beyond all else, stands Tea. Tieless genius itself must report on certain days at certain places for tea; the most untamed Bolshevik may swagger about smashing nations with more or less doubtful success, but when it comes to a tea, he is as a shorn lamb led to slaughter, and, once inside the drawing-room, will eat out of your hand. As for the League of Nations, President Wilson, statesman that he is, must succumb to the law of the sugar tongs and teacup, which altereth not, neither doth it change. Which merely goes to prove that one really must drink tea, if indeed one wishes to qualify for active membership in either of the two best known and most successful sexes.

Doubtless you have realized, however, that there are teas and teas. And what would delight one man's soul, is, for another, a pitiful ordeal. It all depends upon your temperament and the star under which you have happened to be born. It may be you were destined to shine at the formal type of tea. If so, it is rather a foregone conclusion that you are a genius or a bachelor or — well, both. It also depends to a larger extent than is generally realized on one's figure. Almost invariably, if one is tall and slender, and carries a cane with a grace and wears a white flower in one's buttonhole with an air, one will be the sort of dashing creature whose place is never, never in the home but in our exclusive drawing-rooms from four to six, talking, posing, charming the susceptible, and scintillating, with equal savoir-faire. And to persons of an observing turn of mind, it will occur, sooner or later, that this marvel of distinction bears a strong resemblance to the illustrations of

Of course we have been long familiar with the garden tea-party, that rosy dream of pink cakes, pink roses, pink organdie frocks, and débutantes with merry little pink souls

those pleasing articles which so enhance some of our lighter monthly magazines, on the Well-Dressed Man.

Such fortunate gentlemen need no further mention. Others there are, less fortunate, to whom the formal tea is a sort of desperate punishment meted out even unto the third and fourth generation. From the moment they enter the door, things begin to get into their way with a horrifying persistency, chairs, butlers, pianos, hostesses, tea-services, and Pomeranians. Displaying a sort of frenzied impartiality, they manage to stumble over them all, until the mere thought of existing any longer in a world so full of tea drives them into clasping the wrong hands, smiling into the wrong faces, saying the wrong things, and succeeding generally in being so awkward that all the king's horses and all the king's men would have a particularly pretty time putting them together again. In vain do these reluctant tea-drinkers sigh after the dapper figures of those who pentameter across the room, lyric into suave speeches, and dramatize gracefully into a chair:—the right chair. When the thing is finally ended, distraught and bordering on a wild state akin to that of the gentleman of Borneo, they emerge with a conviction that it would have been far wiser never to have lived and loved and drunk tea at all.

THE TINKLE OF TEA-TALK

How different, then, is that charming, that most elusive atmosphere of delightful possibilities which attends the informal tea, or, more strictly speaking, tea for two. Firelight, silver, candles, and a pair of white hands all are there. What a friendly talk pervades the scented gloaming. . . .

"O, Albertus," tinkles the fairy voice one has learned to associate with just such entrancing moments, "isn't it surprising about Lillian, poor dear. They say she has told her husband quite seriously that he is utterly impossible. Not that I blame Lillian, for he's a frightful bore—had the butler put the soulful blonde poet out of the house when he brought around his eighty-sixth sonnet to Lillian. Mon Dieu!"

"Ah, well," one sighs, "I have no news. None at all, in fact. And as for Hortense, she told me yesterday that she simply couldn't afford to keep a chauffeur and a husband too. So she discharged her husband."

Talking thus winningly, and in a vein so kindly, one dreams idly on, with the owner of arch eyes

(*Continued on page 84*)

On every street corner will be bold little tea-rooms from which certain gentlemen with whom life has dealt all too harshly will stagger at all hours of the day and night, smelling strongly of tea

If one is tall and slim and carries a cane with grace and wears a white flower in one's buttonhole with an air, one will be the sort of dashing creature whose place is never, never in the home, but in exclusive drawing-rooms

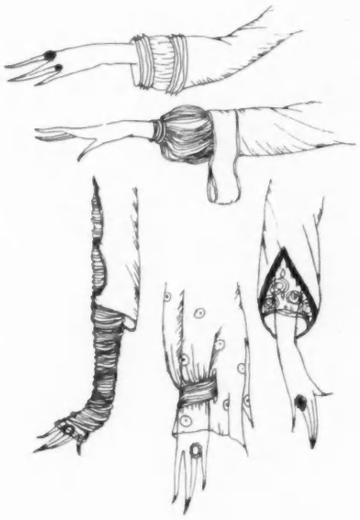
THE FATE OF A FROCK IS OFTEN DECIDED BY THE SHAPE OF ITS COLLAR AND THE TURN OF ITS CUFFS

DESIGNS BY HELEN DRYDEN

A gay little, young little dimity scattered joyfully with flowers needs just such a plain white organdie yoke to button over one shoulder and just so crisp and pert a collar as falls over it in back. The deep cuff also buttons on one side and is bound at the edges

(Left) A sedate frock with an unrelentingly plain bodice allows itself cuffs and a bib-like collar of fine white damask made in four overlapping sections edged on one side with loop fringe and on the other with a narrow linen binding, thus a first impression of severity ends in a last impression of charm

A black and white foulard frock grows younger and more demure when a fichu of soft white net is draped about its shoulders and knotted loosely in front. The long ends run beneath the girdle and are frilly and frivolous with shirrings of net and ruffles of fine lace

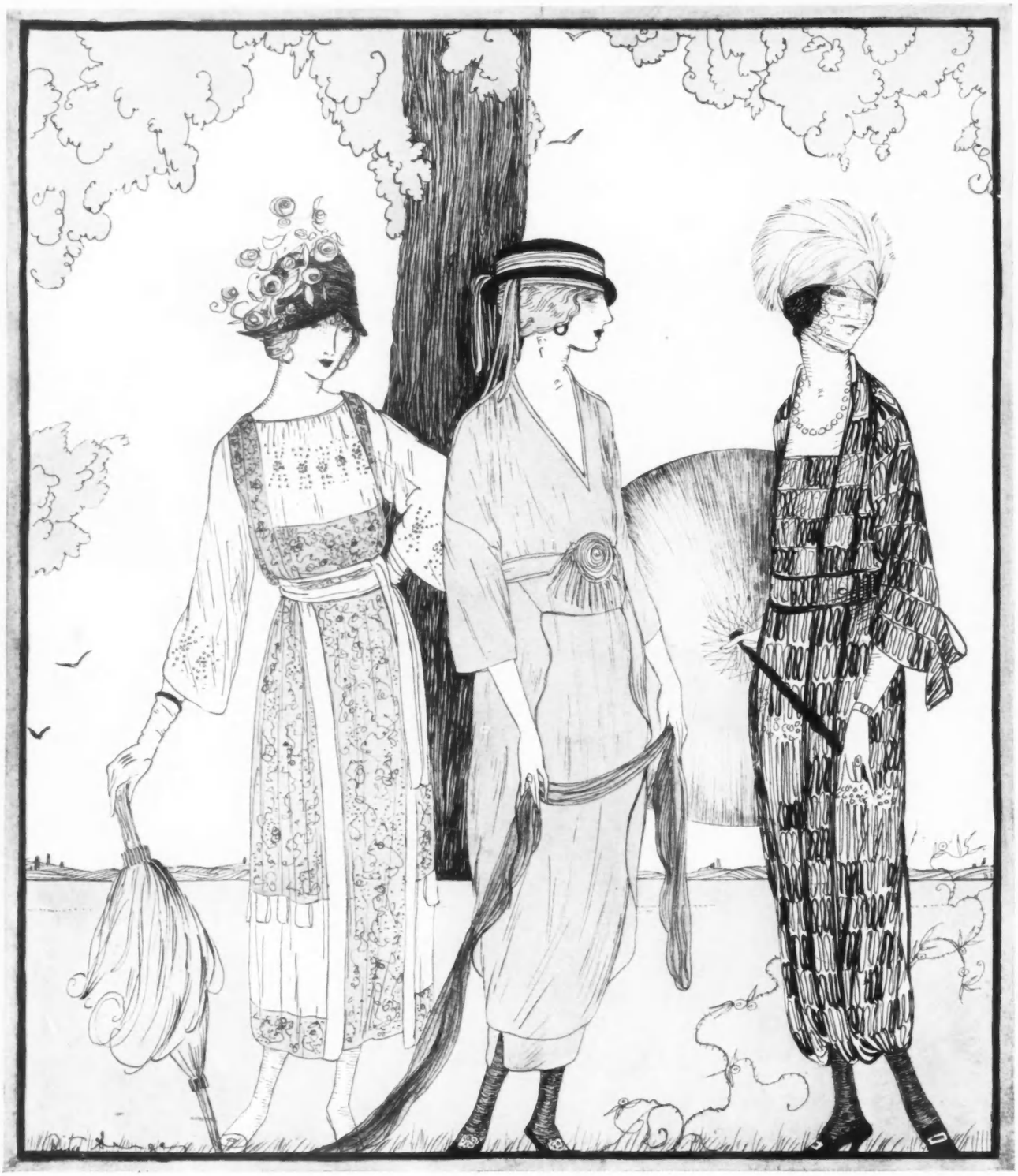


(Below) Sleeves with puffs may be edged with narrow folds or made of something soft and finely plaited. Thin arms become alluring in an under sleeve of closely wrinkled net or chiffon or in the wide sleeve caught about the wrist in front. A delicate bit of lace fills with success the deep V of a three-quarter sleeve

A serious-minded dark silk frock with a serious-minded square neck unbends enough to be really feminine in the matter of collar and cuffs. Embroidered batiste forms a narrow collar on either side of the square neck, while two long pieces hang down in front. This same effect is achieved by the cuffs

This crisp organdie vestee guarantees to make the fortune of any frock. It is shirred between bindings of organdie and finished by a demure little collar bound in organdie and embroidered in dots, white or palely coloured, and finished on each side with a black ribbon which flies merrily from under the collar

A gay printed chiffon gown could scarcely dispose more wisely of its neck-line and wrist-line than by giving them over to a vest and puff sleeves of chiffon in a plain colour. The fulness in both vestee and sleeves is shirred into a band and caught by a wisp of ribbon

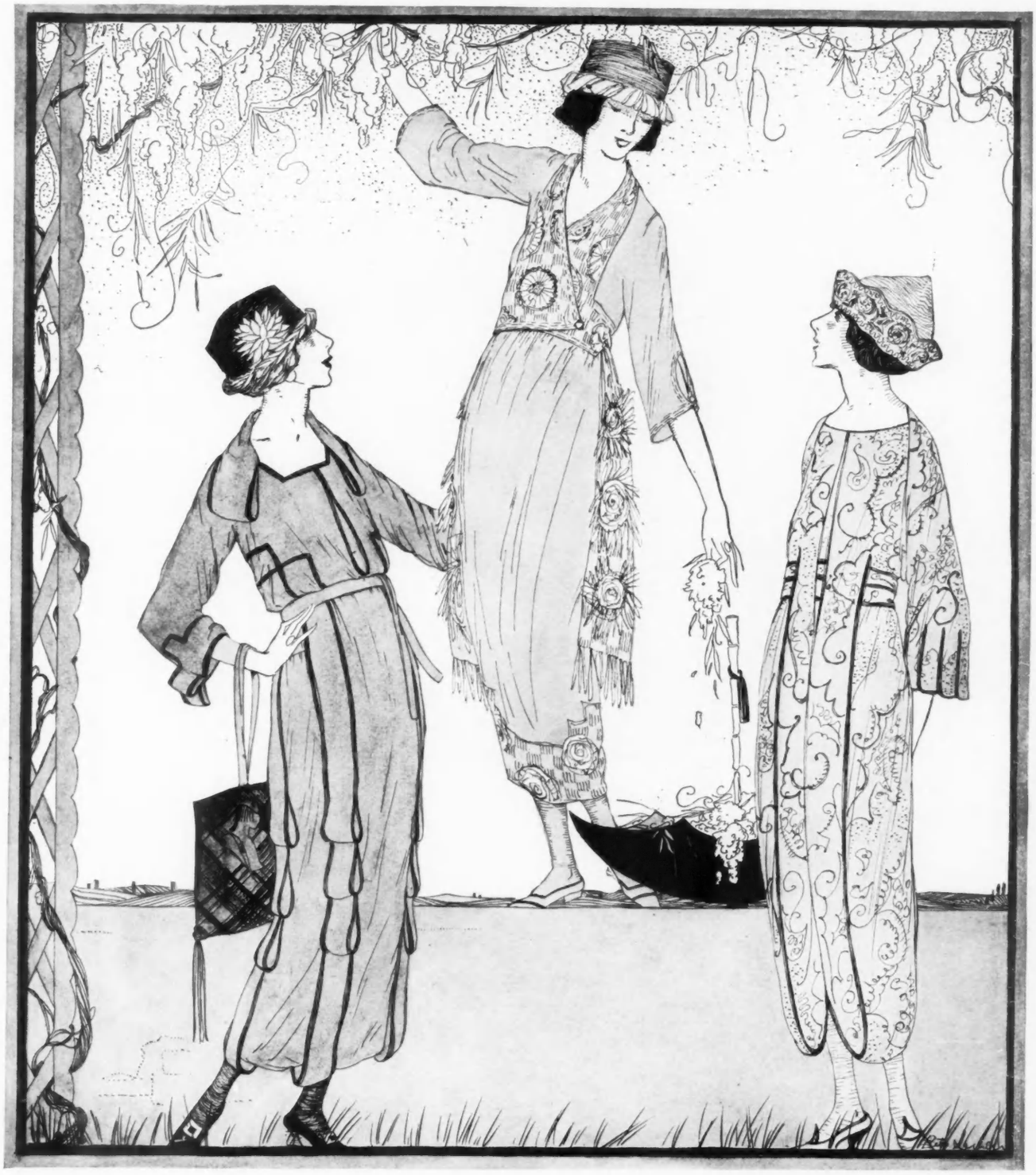


Agnes makes two old rivals join harmoniously in a cool soft frock for summer afternoons—white Georgette crêpe and rose and white foulard. Rose embroidery dots the Georgette of the blouse and white grosgrain ribbons have a share in skirt and girdle. Above this frock rosebuds bob and nod with gay abandon on the black taffeta bonnet from Maria Guy. First impressions were never more deceptive than when they report the middle frock of cocoa coloured crêpe de Chine as altogether the simplest of frocks. Roland has cut these simple lines with subtlety and bound the edge of neck and belt and drapery with self bindings. The Reboux hat of chocolate brown taffeta has ribbons of many rainbow shades beneath and on top of the brim. Chéruit has used a daring black and white foulard for a frock with a caught-under hem held in by two bands running from shoulder to hem in both back and front. The hat from Georgette is a turban of yedda cloth, a very fine quality of Japanese grass-cloth

MODELS FROM MACVEADY

UNLIKE THE PERENNIAL FLOWER, THE PERENNIAL SUMMER SILK

UNFOLDS EACH YEAR NEW LINES AND STILL NEWER TRIMMINGS



Very usual beginnings may have unusual ends, and so they do when Roland starts a frock from white crêpe de Chine. On either side of the front and back are looped strips, and this same looping makes collar and cuffs. Every loop and the neck and the front are followed with bindings of peach coloured silk. The Reboux hat is of black straw with rosette and brim of olive leaves. The lady on high shows to advantage the charms of her Doucet frock of strawberry linen, embroidered in white threads and trimmed with big fluffy rosettes of white cotton. The Reboux hat is of old-blue straw with a soft brim of rose ribbon. The last frock is from Chéruit and therefore is sure not to be least. It is of crêpe de Chine designed in dull blues and greens and with unusual lines accented by bindings of old-blue ribbon. Another of its originalities is to slip over the head and fasten with one snap. Talbot adds a hat of taffeta embroidered in gay silks and Tuscan cord

MODELS FROM MACVEADY

LIKE THE MAGICIANS OF OLD, THE FRENCH MAKERS LOVE TO

USE THEIR ART TO TRANSFORM THE USUAL INTO THE UNEXPECTED

(Below) The charms of the fascinating widow in "Three for Diana" were never more apparent than when swathed in the shining folds of this gown of green gold tissue clouded over with deep soft brown lace. The long tight sleeves and long square train are of lace, while the girdle is of green and gold tissue. An ornament of coloured beads adds contrasting notes to the front of the bodice

(Below) No flaw mars the crystal of this evening gown worn by Martha Hedman in the hotel lobby scene of her last play. It is remarkably, daringly, simple. The foundation of white charmeuse is hung with an undraped scintillant overdress of crystal beads, and the only colour note is struck by the brilliant fan made of green ostrich feathers which she carried with it

Baron de Meyer

BEMEYER

All sorts of things are likely to happen to a heroine who innocently trails around in a tea-gown of flesh charmeuse veiled lightly, but oh so intricately, with flesh coloured chiffon, which twinkles with tiny swaying silver tassels in front. About it floats a gossamer coat of deeper rose chiffon trimmed with rich cream lace; triple-mirrored dressing-table from Au Panier Fleuri

"THREE FOR DIANA" TREATS THE EYES TO BENDEL GOWNS AND MARTHA HEDMAN

On the programme which opened the Palace Theatre was a tableau by M. Jacques Charles devoted to the coquettries of the patch. The Venetian domino of Miss Teddie O'Neel (top, left) was a many coloured glory of embroidered taffeta and lace and ribbon, and the patch was close beside her lip to peep temptingly over the top of her green wood fan. Miss Vanity Fair in "Bagdad" (below) trailed an Oriental wealth of silver, sapphire, and emerald and daringly wore her patch below the waist. Points of cerise velvet edged in black and gold fell over the Second Empire crinolines of Miss Doris Connell (top, right) flowered in linden green and blue taffeta on a ground of silver Salammbo silk, and the shoulder proved the very place for the beauty-dealing patch. Miss Brogden (top, middle) demonstrated the charm of English eighteenth-century prints and used her patch to emphasize the whiteness of a white hand

COSTUMES DESIGNED BY BENDA; EXECUTED BY DŒUILLET; COIFFURES BY LEWIS

DOEUILLET ASSUMES THE NEW RÔLE OF STAGE COSTUMER IN HONOUR OF "LES GRAINS DE BEAUTÉ" AT THE PALACE THEATRE, THE NEW ENGLISH THEATRE IN PARIS

A dazzling spectacle was "La Grève des Femmes" at the Théâtre de la Renaissance, and in it was this march of the Tanagra figurines through lantern-lighted darkness, guided by Madame Cora Laparcerie

ALL THE WORLD'S A STAGE IN PARIS

The Summer Theatre Season Seeks by Brilliance of Setting To Atone for an Undeniable Lack of Brilliance of Wit

Such a pearl and strass head-dress as this tempts the mode to borrow fashions from the stage

IN some book of dramatic criticism, the name and author of which I no longer remember, I have seen the criticism made that Shakespeare's plays have never any plot, or have at most a plot very badly composed, and that certain of his characters alternate continually between the sublime and the ridiculous, bringing tears to the eyes at one moment and at the next expressing sentiments so absurdly exaggerated that we are driven completely from the mood which the author wishes to produce. Were my veneration for Shakespeare less deep, I might be saddened by the thought that he, too, was not free from those defects which I see so clearly exemplified in the theatre of today, here, there, and everywhere.

NEITHER PLOT NOR SHAKESPEARE

It may be true that Shakespeare built no plot for his plays. It remains no less true that he transports us to the realm of pure beauty. To listen to the plays of our present day, on the other hand, is to search in vain for that beauty which gives strength. No one with a thinking brain could find even distraction in these productions which push triviality and farce to the last extreme. I still prefer the lack of plan and the illogical action of Shakespeare, whom I associate with Molière, who, also, had neither beginning nor end to his plays.

Lacking substance in their plays, our theatrical managers, with praiseworthy skill and intelligence, have set themselves to transform the most of our plays into spectacles in which the decoration, the amusing local colour, and the wonderful lighting replace the wit of former days. Let us, then, learn to live in our own times, or at least to adjust ourselves to them; that in itself is a proof of wisdom. Moreover for the joy of our eyes we have had a series of diverting plays, the first of which in order of time was the "Marche à l'Etoile."

At a dinner given by the Princess Murat, the gold brocade gown of the Marquise de Polignac formed an effective composition with the gold braidings of those martial uniforms fast vanishing from Paris

Madame Rasimi invited us to a dress rehearsal of this play, and the response of dramatic critics and of friends was unanimous. Such a crowd filled the entrance hall that as Madame Albert Lambert, who walked just behind me, said, it was like having passports viséd at the frontier, just as long and tiresome. Would you have proof of it? When I stepped from my carriage at the theatre, my gloves were of the correct immaculate whiteness, but when I at last reached my seat I discovered to my horror that they were as black as if I had travelled all night in a train. Fortunately so many women have given up wearing gloves in the evening that I had only to take them off to regain my lost serenity.

"MARCHE À L'ETOILE"

In one of the boxes was Madame des Aubraies wearing curled about head and neck one of those Reboux hats made of a single long plume clinging softly as a caress. The very thing for evening wear is this, since they refuse to let us wear the big hats which were so becoming with the new evening gowns.

It would be somewhat difficult to give here the theme of the play put on by Madame Rasimi for Gaby Deslys and Pilcer. The "Marche à l'Etoile" is a fantasy rather than a play, and it shows the dancing

Hat and plume of Mademoiselle Cécile Sorel matched the jade of her necklace

star in a succession of costumes each more astounding than all the others. The skill expended in combining jewels and impalpable tissues and in piling phenomenal coiffures higher and higher amounts to a miracle. It is an acrobatic performance dominated by grace, just as the costuming is drapery set off by nudity.

It must be admitted, however, that if the "Marche à l'Etoile" is not a play to appeal to the mind, it is, at least, the perfection of that type in which beauty and good taste form the most decorative of spectacles. Colour is handled with great skill by Madame Rasimi; I noted not a single fault of taste, and the same thing was true of the costumes of Mademoiselle Gaby Deslys, whose mauve and yellow costume would make a delightful evening gown. Her gown of ostrich plumes in all colours of the rainbow was a marvel. In fact, in each of her costumes there was a definite idea; from every colour combination one might draw inspiration, as she herself has drawn from Beardsley the very beautiful lines of the cape of silver and jet striped material which she wears in the first act.

At the Théâtre de la Renaissance, "La Grève des Femmes," inspired from Aristophanes, is a dazzling spectacle. Lightly veiled women, their tunics glistening with crystal, float along Greek terraces before a sapphire sea, swaying in sensuous dances; all this revolves about war profiteers, soldiers back from the front, and men of the political world, who, although apparently of the time of Aristophanes, seem to represent under thin disguise the men of to-day. *"Plus ça change et plus c'est la même chose."*

The same reflection comes to mind in looking around the audience. The faces familiar before the war reappear in the boxes and chairs, a little less young, no doubt, but so little changed. The coiffures of women are different, did they say? Perhaps, but who would have supposed so? Hairs have been cut, no doubt, but since they appear now dressed as if they had never known shortness, the effect on the spectator is the same as in the days before the war had done its worst to change our world.

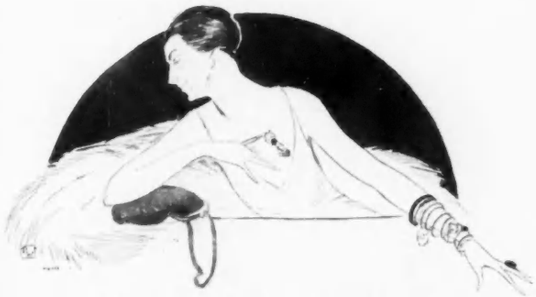
"LA GRÈVE DES FEMMES"

Madame Cora Laparcerie, with her surprising energy and her understanding of stage-setting has again accomplished a marvel. She has been aided, of course, by such artists as Louis Sûe and Boutet de Monvel, and the costumes are by other artists such as Redfern and Lewis, a wise collaboration which accomplishes the end of giving us a spectacle of a richness and movement rarely attained at present. The act at the house of the courtezans which begins with the *"Tanagra aux lanternes"* standing out in the darkness of the night against a house lighted only from the inside, was most successful in æsthetic effect.

At the time of the dances of intoxication and madness, the brilliance reached its height in the host of wonderfully embroidered peplums, and the head-dresses of loops of brilliants, designed by Lewis, added irresistible charm. It may be that the mode will adopt this head-dress to beautify our evenings in place of the eternal coiffure of which we are so weary. Such a change was foreshadowed by the coiffure of Mademoiselle Marnac at this performance, — not that she had adopted this head-dress, but her coiffure differed from that of all the other women present. Her auburn hair was drawn very high in the 1830 manner, leaving the forehead bare. The gown which she wore was from Chéruit, a green and silver brocade embroidered in tones of green. Green, it would seem, has never been smarter than at present and it is becoming to many types.

Seeing thus at premières and dress rehearsals the theatres filled with audiences clad with distinction and elegance, we might well sigh for the novel curtain inaugurated by the Little Theatre of London, consisting of a crystal mirror. Thus to watch beauty beautifully clad rival the beauty of the stage, what an occupation for the entr'actes! But, alas, the audience of every day has

(*Continued on page 94*)



In the boxes at the theatre, gloves have given place to bracelets so many and elaborate that even the rings are subordinated. The buckskin bag matches its shell top and the lorgnette is gray or white mother-of-pearl

The "Marche à l'Etoile" presents Gaby Deslys characteristically clad in such extravagant yet lovely costumes as this in yellow and softly toned mauve

From Beardsley came the inspiration for the astounding cape of tissu de jais and silver which swathes Gaby Deslys in the first act of the "Marche à l'Etoile

Mlle. Yvonne Printemps wins laurels in "Le Mari, la Femme, et l'Amant," a new play by her husband, Sacha Guitry

A vision of youth was Mlle. Printemps in printed voile and taffeta. Blue silk jersey suited equally her pliant lines

AFTER THE RACES PARIS PREPARES FOR THE SEA

Early Summer Finds All Paris at Its Gayest, Early July Finds It All at the Seashore

PARIS and London, so unlike each other in most respects, are alike in one; the month of June marks for both of them the height of that period of the year which is somewhat obscurely named "the season." While New York women are installed in their summer homes, revelling in the freedom and informality of sports clothes and those ephemeral little summer frocks for which Americans are famous, their prototypes in Paris and London are rushing madly from garden fête to dinner-party, from race-track to ball-room, dressed in their very best, which, nevertheless, they change several times a day. London continues its diminishing gaieties as far into the month of July as Parliament wills, for the length of the sitting of that august body does much to determine the duration of the season. Paris, on the contrary, begins to prepare for a less formal existence after the Grand Prix has been run; the schools close about the first of July, and after that begins the grand exodus to the *bains de mer* or to the luxurious country houses.

NEW LIFE AT THE RACES

No need to say that the French are looking forward to a season of far greater interest and activity than was possible during the long summers of the war. Many of the hotels and casinos, which were turned into hospitals, have folded up their cots and dusted off their roulette tables, while at Deauville the race track has been the subject of careful attention in preparation for the Grand Prix Deauville, which is one of the most important events of the year from the point of view of the mode, as many ideas for the Autumn are launched on that day by the big dressmaking houses.

Sea bathing is very popular in France, and at the hour of high tide the beaches are crowded. It is true that the French four hundred are not represented there; for in their world it is not considered the thing to bathe in public. They take their dip on private property, their own or their friends', in front of some little break in the chalky cliffs with which the coast of Normandy is guarded. In France, there is no summer equivalent of Palm Beach, where the omnipresent photographer may snap bathing costumes worn by women of social prominence on two continents; there is not even the modified seclusion of a Bailey's Beach, for bathing is a strictly private affair.

ON THE FRENCH BEACHES

But the crowd on the plage is very entertaining for all that; with its groups of amusing bathing suits, its ample capes and peignoirs of quaint forms and colour schemes. These latter are worn to the water's edge by those who really intend to indulge in swimming. There they are given into the hands of a maid or of an attendant cavalier, while Madame, in her little *maillot*, takes a quick plunge for the distant raft. Whether she wears a conventional suit with a short skirt, or the scanty costume of a real swimmer, she appears without stockings. On a French plage stockings are not considered proper. Some women, a few years ago, caused a sensation by the simple means of wearing them with their bathing-suits. This difference in proprieties is based on psychological divergencies far too deep for such a let-

Gregoire, Paris

Mlle. Spinelli wears sandals with her gay black faille pyjamas designed by Barclay

LANVIN

French bathing-suits are very gay, and this one of black satin has lines of blue, red, and green and a gay green satin beret

LANVIN

More important than the bathing-suit is this beach peignoir of cream cotton velours with bands of chocolate coloured cotton

LANVIN

This suit of olive wool jersey, belted with orange jersey, is embroidered in bands of citron yellow and turquoise mercerized cotton

ter as this; it is another illustration of the Puritan as opposed to the Gallic mode of thought; the one gets around the facts of life by trying to conceal them, while the other makes them so obvious that they become commonplace and cease to excite curiosity. Whatever the fundamentals of the case may be, the fact remains that the three charming bathing costumes designed especially for Vogue by Lanvin all have their slippers but no stockings, so they must be French. The big peignoir of cream cotton velours, with the unusual colour scheme of chocolate and grey, is worn by a real swimmer and conceals a black *maillot* until the last moment at the ocean's very brim.

The summer clothes from Jenny, shown on this page are almost a complete resort wardrobe in themselves. There is the suit, for cool mornings, of coral homespun with its amusing belt of big coral beads. Really hot days on the Normandy coast are rather the exception than the rule; in fact it was the chilly breezes of the English Channel which were responsible for the origin of summer furs, so welcome at Deauville, so incongruous on Fifth Avenue. When the sun shines brightly, one may don such summery attire as is shown in the two sketches of frocks developed in Rodier materials. One of them is a little white cotton crêpe with well placed spots of black and colour. A gown designed by Jenny is usually easy to draw, the artists tell me, because the "dark spots" are arranged with such effectiveness that the drawing is sure to give interesting colour values. The other is a combination of citron yellow, white, and bright green —the green of glossy laurel leaves. It has the prevailing scanty sleeves, but the arms are covered with a scarf of the striped material, a revival which was prophesied last year when short sleeves in the daytime were introduced, but which did not materialize. To make the scarf from the material of the gown is something new, and the manipulation of its length gives that opportunity for individualism in dress, so continually sought by the Frenchwoman. The fourth little frock, of two shades of chiffon, is just the thing for evening wear in the Casino and well adapted to the present craze for dancing, and the "Follow-me-lads" ribbons flutter alluringly to a waltz or a fox-trot.

I am told that the wardrobe of most Parisians contains but few strictly "summer" dresses this season. Many women find themselves to some degree still under the obligation of war economy, and as the climate of France permits thin materials for such a short period of the year, it is in the direction of muslin, cotton, and organdie

JENNY

It is all bright coral colour and French genius, this jaunty summer tailleur of homespun. Lined with coral coloured silk, faced with white homespun, and belted with tube-shaped coral beads, it is going, of course, to the beach, and so is appropriately named "Plage"

JENNY

Paris loves ruffles, and "Citronade," a frock of Rodier cotton voile in strips of yellow, white, and green is one ruffle after another below a bodice of yellow cotton velours called "Vellada." The scarf is of voile

JENNY

"Au Jardin," a frock of white Rodier cotton crêpe, has a collar turned up in embroidered pockets, panels turned up in the same way, and a Japanese bow of black taffeta. The puff of crêpe just below the sash in front means Jenny

JENNY

This casino frock of horizon blue chiffon, "Hortensia," made over blue chiffon spotted with coral dots, has a chemise embroidered in blue beads. Chiffon beneath the chemise gives a vague hem line. In the back are ribbon streamers of coral, tied in innumerable bows

PREMET

"Tout de Suite" exemplifies Premet's habit of embroidering black satin until it looks like some gorgeous Oriental fabric. The bodice has the long vague lines dear to this house, and the skirt, opening at one side, falls over an elaborately embroidered foundation

PREMET

Both tunic and bodice of this black satin gown, "Casanova," are embroidered with groups of flowers in jade green beads and fluffy black fringe. The back of the gown is embroidered, too, since embroidery is now a passion with Premet

PREMET

"Biarritz" a gown in plain black satin, has long silk fringes in the back put on in separate strands by hand. A square little bodice, rather long-waisted as usual, has a jaunty red silk lining which shows at the edge, and the collar buttons in back

Givenchy

LANVIN

One of Lanvin's greatest successes is a cape-suit embroidered in white. The distinctive note is the effect of white gloves with gauntlet cuffs embroidered to match the suit

frocks that this economy is practiced. At the date of preparation of this letter, many of the great houses, therefore, are still working in heavier materials. Among these, black satin certainly holds the place of highest favour. Should ardent statisticians compute the distance that could be covered by all the frocks of this material in existence at the present moment, they would probably find that, placed end to end, they would make a neat black satin girdle for the waist of Old Mother Earth herself. The gowns of this material, from Premet, are characteristic of this house, which loves to take a somewhat banal material and change it by magical embroidery into a sumptuous Oriental fabric. All three gowns show the long vague waist-line and the skirt with floating sections, which Premet favours for the present mode. One of them has its whole foundation skirt embroidered in a pattern of bright blue diamonds and little jade green tassels in groups of three. The other has its overdress, waist, and skirt entirely covered with flowers of jade green china beads and little brushes of black ravelled silk, placed in groups of eight. Both of those gowns open to the waist over little chemisettes, for the chemisette, in lace, net, organdie, linen, or embroidery, reigns supreme for the moment. The third gown shows an original interpretation of the mode of fringes which the dancing craze has brought into being; in this case the fringes, in long separate strands put on by hand, decorate the back of the skirt, leaving the front quite plain.

A PREMET GOWN FOR SUMMER

The fourth Premet frock, shown on page 39, is a real summer gown, cut very cleverly of heavy silk jersey in the green of an aquamarine. Four long sash ends are the motifs of this gown. The front section of the waist ends in two of them,

Givenchy

LANVIN

When she trips away, one sees the back of the cape belonging to the suit shown in the other photograph,—embroidered gorgeously with a wonderful black and white design

LUCIE HAMAR

Paris hats abandon themselves to flowers and brims this spring, and when the brim is soft lavender crin and the tiny flowers are of pale Dresden colours, one has absolutely no criticism for the way they choose to indulge themselves

LUCIE HAMAR

A big curving hat of glazed lavender chintz trims itself this way and that with a bewitching lattice of tiny flowers and lines its broad brim with a very dark blue picot straw. The result is a bit of Paris and a bit of summer

LUCIE HAMAR

Hats are also devoted to fruits this season, and one understands why, when one sees this green picot straw, slashed and bound in green ribbon and decorated with dangling green cherries and leaves

LUCIE HAMAR

A hat of manila straw in a burned straw colour has an effective vermicelli trimming of one strand straw with a band and ornament of white rat-tail braid and a piquant swoop of large brim

PREMET

"Sporting" is one of the truly sports dresses made in Paris. It is of green silk jersey bound, wherever bindings are possible, in white grosgrain ribbon and has a collar of scarfs. The hat from Lucie Hamar is of rough straw with a soft crown and cock's feathers. The basket is of Chinese matting

which are brought from the back and knotted in the front to form the girdle. The opening at the neck is continued into two more, which may be twisted around the throat like a scarf, left to hang free, or worn down the back tucked under the girdle. All the edges of the frock are bound in white grosgrain ribbon, and the side sections of the skirt are buttoned to the narrow foundation with two rows of white silk buttons and tailored buttonholes.

A BRIGHT SPORTS COSTUME

The hat worn with this green jersey frock is from Lucie Hamar, as are all the others on this page. The one for country wear is of coarse natural coloured straw with a soft mushroom crown encircled with a wreath of cock's feathers of unequal lengths. The basket, designed by Lucie Hamar, is just the thing to carry on the arm of such a gay green frock. It is an amusing affair, of Chinese straw matting with a band around the top and a handle of heavy knitted wool in beige colour and a lining of dull blue cretonne with a pattern of a black oval containing the figure of an 1840 lady dressed in chocolate brown. Very summery are the other hats from this house, for if there is a certain reserve to be observed in summer dresses, there is none whatever in millinery. Two of these models are ornamented in an original way with long strings of Dresden flowers, pink, blue, white, yellow, purple, and red, with tiny green leaves. The floppy hat in lavender grey horsehair was designed for a bridesmaid, while the other has an unusual foundation of glazed chintz. But the hats of this house are full of originalities; I saw big dark blue organdie cloches, trimmed at the side with a short frill, facing toward the front of the hat, of the blue organdie, with another of soft pink inside it. There is a little hat of leghorn with its brim turned up all round and faced with a bit of faded silk tapestry upon which flowers of taffeta in soft pastel shades are placed.

NOVEL SUMMER HATS

There is a Russian tiara effect in black satin, mounted upon a small leghorn shape, the satin decorated with laurel leaves in a bright green which recalls the uniforms of the court of Napoleon, each put on with a line of flat gold thread to outline it. There is a charming hat in old gold broché, trimmed with a wreath of cleverly made flowers of the same; and there are wide sailors made of shiny dark straw with turned-up brims, and lined with rows and rows of intricately folded grey ribbons, recalling the underside of a mushroom. Still others are made of heavy white muslin, with dressing enough in the

material to hold the brim stiff and in shape.

Hats designed after the pattern found in old English prints are to be very popular when the dog days arrive. The three shown on this page are from Charlotte Hennard. One is in white organdie with a crown made of big vague folds, crushed together like a bellows, and a double brim with a wreath of big white daisies with yellow centres between the two edges. Another has a great soft crown of black silk net, corded with three cords to give it body, while the net brim is veiled with black silk filet lace. The third is of marron tulle, with a plaited brim and a big bow at the side front. It is worn so far forward that the eyes are quite hidden. All these hats suggest eighteenth-century white dresses with fichus and sashes.

HENNARD

Far over the charming eyes of a little French coquette settles an audacious mushroom hat of marron tulle, plaited as to brim, severe as to crown, and utterly French as to big tulle bow tied at one side of the peep-in-at-me front

HENNARD

A very daring billowy crown of black silk net, corded to keep it from puffing away, has a brim equally sheer and alluringly veiled in black silk filet lace

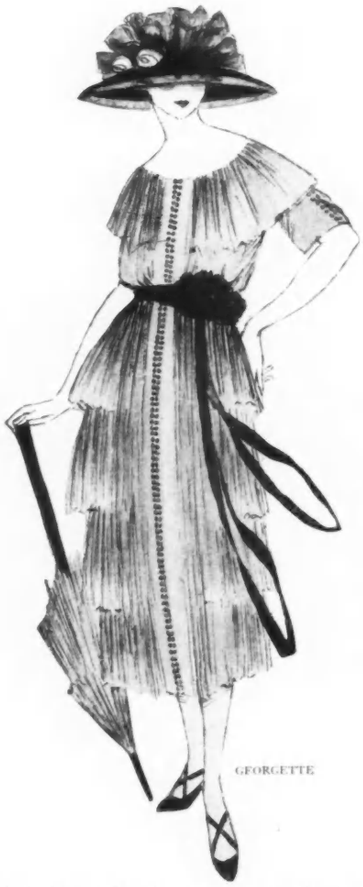
The two little dresses on this page are from the private wardrobe of Jane Rénouardt, the pretty actress who wore with such grace her eighteenth-century clothes in "Casanova." Her beauty is suggestive of white wigs and patches, and one can imagine how charming she will look in the mauve linen, with its two neat rows of tiny buttons down the front and its ruffles at the sides. The belt is of rosettes of old-rose ribbon, and the hat is a big mushroom of black tulle, the eyes veiled with a bias of tulle which lends them mystery. A hundred straws point to wider skirts in August, and many women who, like Mlle Rénouardt, are in advance of the accepted mode, are already favouring them. The skirt of the black tulle dancing gown which Georgette made for her is very full indeed, and is in many layers, dotted at intervals with flat faded pink roses. The sash is made of two moire ribbons, the outer one black and the inner one faded pink. The frock is almost backless, as the vogue demands that it should be, and fastens on the shoulder with a rose. M. H.

HENNARD

A sheer crumpled crown of organdie, a double brim, a wreath of big, white, yellow-eyed daisies between the edges, an indefinably charming eighteenth-century air, and — voilà —the hat above all others for a demure fichued frock

GEORGETTE

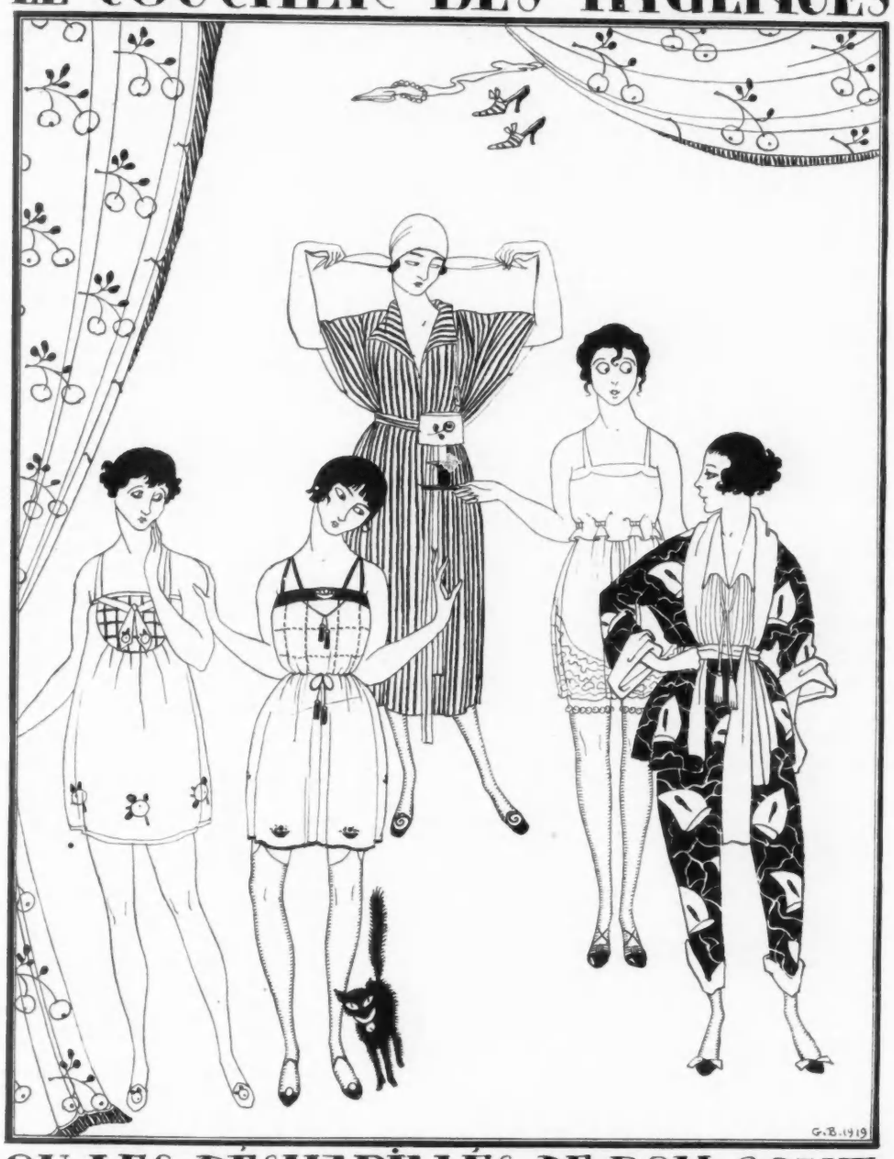
Jane Rénouardt, in private life, wears a dance frock of black tulle very full indeed. It is made of many layers of tulle dotted with flat pink roses and girdled with two moire ribbons, one of black and an inner one of pale pink



GEORGETTE

Jane Rénouardt's beauty suggests white wigs and patches, and one may imagine the quaint charm of her in this mauve linen with its neat rows of tiny buttons, its soft side ruffles, and a girdle of rosettes of old-rose ribbon

LE COUCHER DES INGÉNUES



OU LES DÉSHABILLÉS DE BON GOUT.

In a world satiated with flesh coloured Georgette crêpe and pale blue ribbons, it is a delightful novelty to come upon two chemises with original embroidery and the bold intention of becoming the most interesting part of a transparent blouse; from Mlle. Courtois. The striped silk gown above looks like a dressing-gown, but therein lies deception, for it is a nightgown for travelling. The flesh satin camisole may be worn under sheer blouses. Last of this Premet lingerie is the pair of pyjamas of novel design.

LINGERIE THAT LIVES *up to* MODERN EXPECTATIONS

It Is Daring Originality Rather Than Fragile Bits of Lace or Beguiling Ends of Ribbon That Wins Favour for the New French Lingerie

THE modern world has conceived an absolute passion for lingerie—in fact it takes most of its pleasures that way. The most poetic passages in its favourite monthly serial are devoted to the description of certain trailing tea-gowns of irresistible appeal. The shop windows display quantities of even more intimate raiment. In the theatres, lingerie takes all the important rôles, and, no matter how poor the play, let a pair of pink pyjamas come innocently upon the stage, and that play is swept to success. Lingerie of such prominence, however, may not be like the more retiring lingerie of yesterday. Lingerie lovers are frankly blasé. It takes more than the old coquettish frill of lace or the perky blue bow to bring an ecstatic flutter to the feminine heart.

Of the two chemises designed by Mlle. Courtois, the one at the left has a wicker basket embroidered on the silk front and a droll little tie ending in embroidered apples. The same fruit is scattered at the bottom of the short skirt. Its companion has a bodice embroidered in squares, and the straps and top edge are strips of dark blue satin.

The camisole from Premet is made of broad flesh coloured satin with a fold of Georgette crêpe at the top. The Premet pyjamas might—except for the trousers—be the most dashing of sports suits, for the loosely sashed coat opens over a tailored blouse of jonquil silk, and the same gay yellow silk makes a collar and sash and cuffs for coat and trousers, all in pleasant contrast to the printed Bianchini silk of the suit. Premet has also made the ingenious night-robe of striped silk which may be worn for travelling with perfect composure, since it resembles a dressing-gown.

MIDSUMMER IS MIRRORED IN GAILY TRIMMED HATS

(Left) It is the distinction of a large hat of natural colour leghorn to wear with a fetching air an unusually piquant combination of black taffeta and narrow Valenciennes lace in a deep cream shade. Narrow triangular sections of taffeta, outlined with lace, join to make the crown, and under the brim is a partial facing of the same material and a becoming affair of lace and taffeta ruffles quaintly at the back

Baron de Meyer

(Left) Light as a feather and all of sheer pale lemon yellow organdie for the light to shine through, a midsummer hat which curves gracefully down at the sides and up at the back wears two large full-blown roses with curled petals

HATS FROM OGILVIE

POSED BY ANN ANDREWS

(Right) An inevitable and colourful companion for the sports costume is this smart sports hat of rough straw in a warm burnt orange shade, tied with a sash of India print in vivid colours, and lined under its wide brim with a rich sapphire blue rajah silk

BRIMS TIP, TILT, *and* WREATHE THEMSELVES *with* FLOWERS

DEMEYER

This is the picture she sees in the mirror—a wide encircling brim in pale lovely lavender topped by a wreath of forget-me-nots encircling her hat of horse-hair braid. Over the left shoulder falls a length of velvet ribbon in twilight blue. Neither she nor anybody else will be apt to overlook the face, the fairer for its enchanting background

Baron de Meyer

POSED BY ANN ANDREWS

HATS FROM JONAS

It's more than a promise of summer, it's an announcement that the flower-laden hat has returned, for sprays of lavender lilacs weigh down the front of its much-curving leghorn brim faced with Georgette crêpe, and several gorgeous velvet pansies add their varying purples to its charm

(Right) Black taffeta, as one knows, may do much on its own unaided merits, but when Reboux turns up the brim like this, encircles it with a line of fine lace and coloured ribbon, and catches the back with one pink rose, allowing two others to dangle by their stems, then there is indeed a delightful hat

White satin and crystal beads—that unrivaled combination—holds its own by virtue of scintillating beauty even in the rainbow of colours which fill the modern ballroom. The bodice is untrimmed except for the shoulder-straps of crystal beads outlining the deep armholes, which are partly filled in with soft white lace, and the corsage of small white satin flowers interspersed and outlined with crystal beads and drops, which also form the double chain-like girdle low on the left hip. The skirt, swathed in graceful fashion, drops a narrow panel train of the satin from the right hip

This gown of French blue taffeta has, at first glance, an almost beguiling air of simplicity, but upon closer scrutiny one notes such delicate details as the bodice of French blue silk net with its rounding V-neck and short sleeves, both of which are outlined with fine crystal beads; one notes, too, the short, uneven, net tunic and the unusual girdle which consists of a belt of the net outlined at each side with cherry coloured ribbon faced with silver and ending in a rosette. The skirt is of the taffeta

(Right) At all social gatherings black predominates, proving that the majority of smart women realize the advantages of that sombre colour, for whether one is fair or dark, black is equally flattering. Over a foundation of black satin falls a full tunic resembling a minaret and banded with embroidery done in tiny jet beads and weighted with lines of larger jet beads. The long-waisted bodice consists of two bands of the embroidery, and the shoulder-straps run into jet-fringed ends which hang loose from the under-arm. The narrow satin train is detachable and hangs its slim length from one side of the back

MODELS FROM MISS RITCHIE

JET AND CRYSTAL BEADS HAVE CONTRIBUTED THEIR SHARE TO THE FINAL SUCCESS OF THESE SILKEN EVENING GOWNS

Baron de Meyer

Black and white have cooperated to make this frock, and the result is convincingly effective, particularly when worn by statuesque loveliness. The draped bodice is of white charmeuse with collar and cuffs of black chiffon embroidered in silver. A row of tiny pearl buttons starts at the neckline, curves around the waist, and ends in a pearl buckle on the right hip. The skirt is draped; from Frances

(Left) The sleeves of afternoon frocks are diminishing in an alarming manner as if meeting the heat of summer half way. This frock combines black charmeuse and beige Georgette crêpe. The long-waisted bodice is of the crêpe with an all-over design of black beads and black silk. The loose drapery at the back of the black charmeuse skirt is lined with beige Georgette crêpe; from Miss Ritchie

(Right) A trifle futuristic but altogether charming is the contrast of black charmeuse and black and white figured chiffon combined in this frock. The revers of the black charmeuse bodice are of white chiffon striped with black cords, and the tiny vestee is made of narrow ruffles. The skirt drapes itself around the figure and meets under the black satin girdle which is loosely knotted; from Pursell

WHO CAN TELL WHICH IS THE BETTER HALF OF AN AFTERNOON GOWN MADE OF TWO CHARMING FABRICS?

THE HEAD-DRESS MAKES THE COSTUME BRILLIANT

An Evening in a Paris Theatre Reveals Coiffures Glistening with Fantastic Ornament

At the theatre a handsome Englishwoman wore her dark hair wrapped around her small shapely head. She ornamented it with a novel diamond tiara, the centre a plume of glycerinized black ostrich of which the rib was encrusted with diamonds

A head-dress worn at the opening of the Palace Théâtre was banded in the middle with blue feathers—blue as the kingfisher enamel of the Chinese. Tulle bronze like the colour of the hair made a crown and a shade over the eyes

EVENING dress may not be particularly exciting in every case, at the present moment in Paris, though it is undeniably beautiful, but evening head-dress is a matter of great moment. Women seem to have spent hours in studying their types, and a gathering of fashionable women is like a dinner to which the guests have been invited to come with "têtes parées." At the theatre where the fashion of wearing evening dress, banned during the war, is rapidly making its former customary appearance, one sees an amazing array of coiffures arranged in fantastic fashion with tulle swathing, with feathers, flowers, turbans of gold or silver cloth, with jewels, jet tassels, lattices, or pearls, and decorations which in other times found place only on the stage itself and never in the audience. The five sketches on this page might be multiplied endlessly, for one visit to the Ritz on a typical night will give much interesting material, while the coiffures of the women spectators in the theatre divide attention with the scenes on the stage at every première or répétition générale.

One head-dress seen at the Ritz illustrated the beauty of contrast between gold and green; the hair of dull golden hue, and as perfectly straight and smooth as the precious metal itself, was wrapped close and high about the head. In the front was a large butterfly of emeralds; and a band of the same stones encircled the head and was held in the back by another smaller butterfly. The effect was at once suggestive of a personality. A slender woman dressed in a clinging robe of black jet, cut square at the neck, completed her costume with a Juliet cap of jet beads. Another wore a cap which might have come out of a Florentine portrait; it was all black and gold with dangling tassels of jet over each ear. A third had encircled her head with a band of turquoise green enamel, and in the front was a peacock crest of goura feathers in the same shade. Still another wore a band of plain gold around her black hair with a glycerinized black plume run through at one side sweeping her bare shoulder caressingly each time she moved her head.

These head-dresses, and the ones sketched on this page, are examples of the charm, the mystery, the illusive personality a head-dress may suggest. Very true it is that the coiffure may make or mar the woman. She who neglects the glorious opportunity of expressing her dream self, of becoming what she most wants to be, in a twist of metal cloth or a regalness of plume deserves to sit unsought in shadowy corners while her wiser sisters hold a very court. It is so easy a matter to become a subtle creature of mysterious fascinations, when one's head is dressed unmistakably like an Oriental queen's. A wistful smile, a direct ingenuous glance proves dangerously alluring from behind a veil of tulle and under the glitter of an Oriental metal cloth turban. The Parisian, who is the source of all coquetry, all feminine lore, realizes the significance of a head-dress wisely chosen, knows that hearts may be won, and fame as well, through the artful quiver of an aigrette, the shape of a bit of soft tulle, or the glitter of a happy jewel.

(Above) It was at the Ritz that this striking head-dress was seen. Black hair was dressed very high and smooth, and from the tiara of diamonds that made a point in front, black osprey stood out in curling tendrils

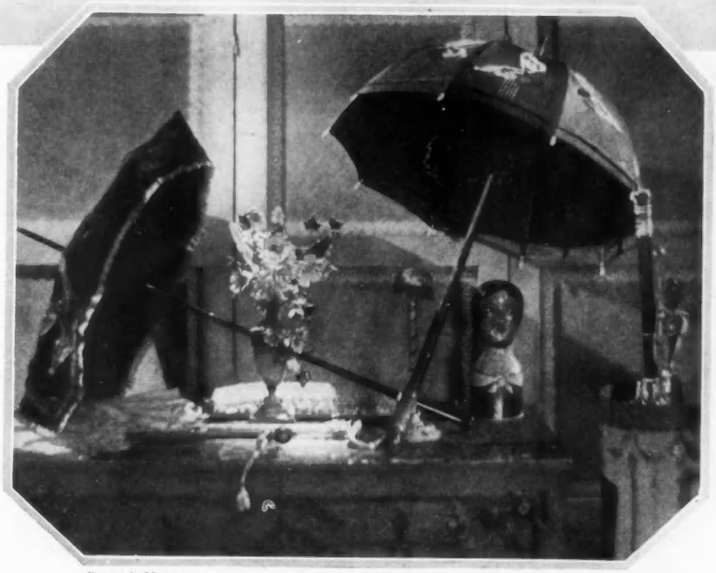
True to the Orient in its line and its hoop earrings of pearls, this silver cloth turban at the opening of the Palace Théâtre showed not a wisp of hair

(Right) Over the short shining brown coiffure of a young girl was arranged a wreath of rose red velvet poppies with a quaint little cap of dead leaf tulle

(Right) One of the newest parasols (left) is of black taffeta with an old-fashioned embroidered design, rose and black with a touch of green. The plaited ruffle over the edge is black silk with another of rose silk underneath. At the right of the tôle vase that is filled with painted tin flowers is a navy blue taffeta parasol embroidered in a white wool and blue silk butterfly design. It is mounted on a malacca stick and tipped with white ivory. In the tin and papier maché umbrella-stand is a parasol beaded at the top of a malacca stick; from Wanamaker

POSED BY GRACE FISHER

FRIVOLOUS PARASOLS FOR NEW FLIRTATIONS



Baron de Meyer

It is pleasantest to try the effect of a new hat before a triple-mirrored dressing-table with a full-length glass in the centre. The taffeta-hung sides swing out and contain painted shelves; Au Panier Fleuri. On the stand at the left is a midsummer hat of leghorn with vivid old-fashioned flowers. Another flower-wreathed leghorn hat has a pink taffeta crown and facing. The gold tissue turban at the right resembles those favoured by young girls in Paris for theatre wear; it has an ornament of gold and silver beads at one side; hats and accessories from Wanamaker

HATS WITH SUMMER TRICKS IN TRIMMING

Henry Havelock Pierce

COUNTESS MARIO DI ZOPPOLA

The Countess Mario di Zoppola, who was Miss Edith Mortimer, is the daughter of Mr. Stanley Mortimer, of Roslyn, Long Island. Her marriage to Count Mario di Zoppola, of the Italian Aviation Corps, took place at her father's country home on June 21 and was one of the most interesting weddings of this season. She was presented to society several years ago and is a prominent member of the younger set

THE NEWLY BUILT ST. BARTHOLOMEW'S WAS THE SCENE OF A NOTABLE WEDDING

THESE WEDDINGS OF THE LATE SPRING SEASON WERE MEMORABLY BEAUTIFUL

Geisler and Andrews

Aimé Dupont

One of the brides of April was Miss Ray Slater, daughter of Mrs. Horatio Nelson Slater of Boston, who was married on April twenty-eight in her mother's New York home to Dr. James B. Murphy, son of Dr. P. Livingston Murphy of Morganton, North Carolina. Her only attendant was Miss Adrienne Iselin, who is shown with the bride in the photograph

(Left) The marriage of Miss Frances Pearsall Field, daughter of Mr. Augustus Bradhurst Field of Tuxedo, and Mr. Everett Westcott Fabyan, son of Mr. Francis Wright Fabyan of Boston, on May third, was the first wedding to take place in the new St. Bartholomew's Church. After spending the summer on the Pacific Coast and in Hawaii, Mr. and Mrs. Fabyan will live in Boston

(Right) On the last day of April, Miss Elizabeth Remsen Thompson, daughter of Mrs. Joseph Todhunter Thompson, became the bride of the Reverend Gilbert Darlington, son of Bishop Darlington of Harrisburg, Pennsylvania. Mr. Darlington, who served as a chaplain in the Navy, was attached during the war to the staff of Admiral Sims

Geisler and Andrews

GOLF, POLO, OR THE "CURE" ATTRACT MANY SMART PEOPLE

SPORTS TAKE SOCIETY TO VIRGINIA AND CALIFORNIA

Western Newspaper Union

Del Monte is a California resort of many attractions, chief of which are polo, golf, and smart people from both coasts. Many prominent New Yorkers spent a few weeks there last spring

(Left) Mrs. Le Grand Griswold, of Islip, Long Island, spent the spring with her sister, Mrs. Rockhill Potts, at White Sulphur

Marian Wakefield

International Film Service

Mrs. Rogers Benjamin Pratt, of New York, spent the Easter holidays with her children at the Virginia Hot Springs. She was snapped just before a morning canter

At Del Monte were Mr. René La Montagne, of New York, Mrs. G. M. Heckscher, Mr. Sam'l F. B. Morse, of San Francisco, Mrs. Lydig Hoyt, of New York, and Mr. Leslie Moon

(Right) Mrs. Herbert M. Harriman took the "cure" at White Sulphur for several weeks, accompanied by her niece, Mrs. Barrymore

Marian Wakefield

International Film Service

(Right) Mrs. Wayne Chatfield Taylor, of Chicago (left), and Miss Frances Hammond, of Philadelphia, were interested onlookers at a Santa Barbara polo match

(Left) Mr. William Barton French, of New York, owns one of the most attractive homes at Hot Springs and spends a good part of each year at that resort

(Right) Until recently, Mr. Vanderbilt was a Brigadier-General in the service of the United States Army

(Left) Mr. and Mrs. Cornelius Vanderbilt were snapped with their daughter, Miss Grace Vanderbilt

International Film Service

Mrs. Frederick Frelinghuysen, who spent the early spring in the South, is always correctly and smartly gowned

Mrs. James B. Harriman, stationed in front of the Sub-Treasurey, worked for the Salvation Army Campaign

© Western Newspaper Union

Mrs. Vincent Astor, during the Victory Drive, found a customer in Mrs. F. Louis Slade. Mrs. Astor was a "Y" secretary in France for eighteen months and has continued her work for the Y. M. C. A. and other patriotic organizations here

(Left) Mrs. Charles de Loosey Oelrichs and her little daughter were two smart figures on Fifth Avenue on a recent spring day

(Right) Miss Lucile Baldwin is a favourite among the younger social set. In this photograph, she is accompanied by her father, Mr. Le Roy Baldwin, of Tuxedo

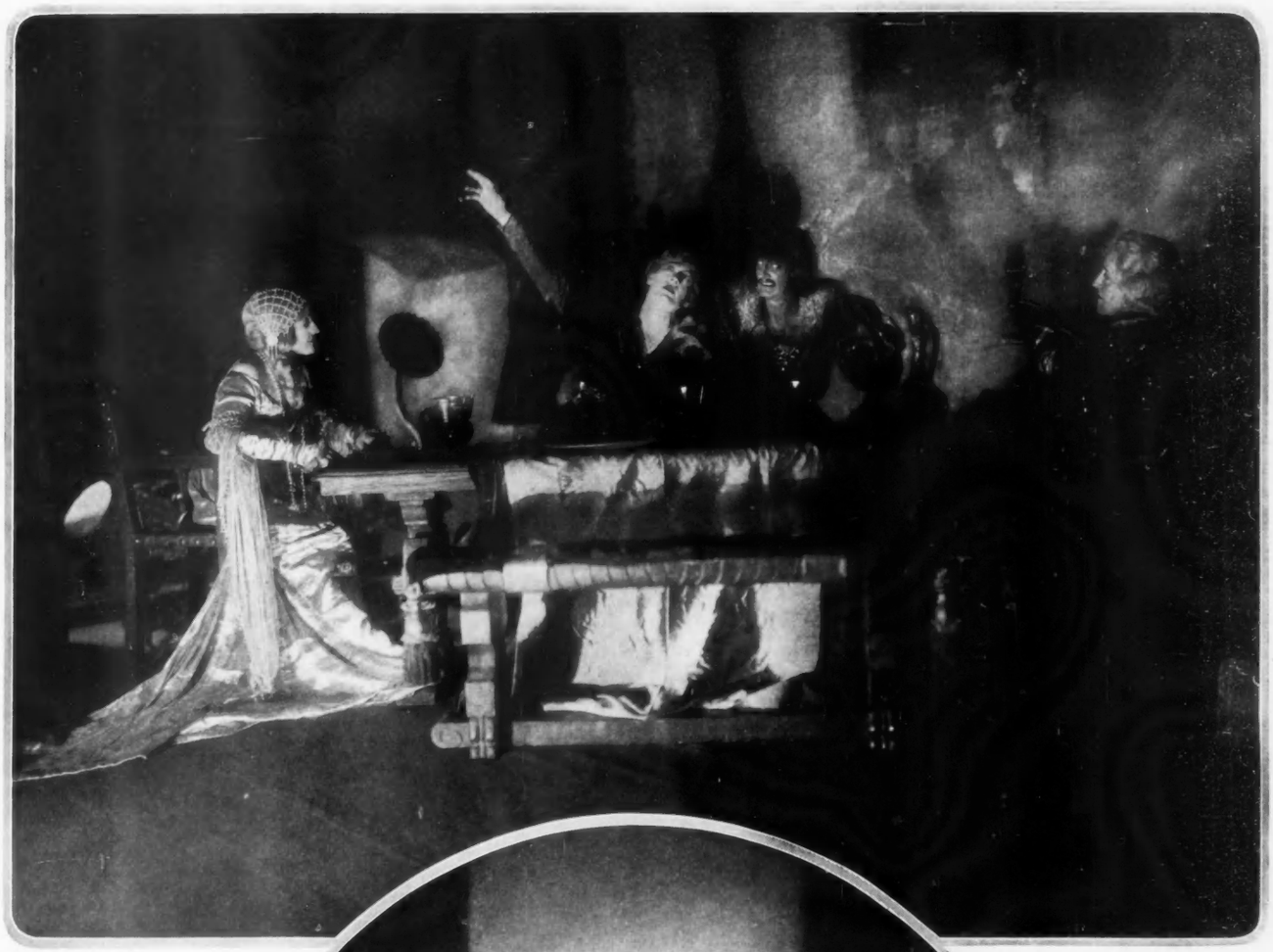
CHARACTERISTIC SNAPSHOTS OF THE PASSERS-BY ON FIFTH AVENUE

Four photographs © Underwood & Underwood

Baron de Meyer

MARGARET LAWRENCE

After an absence from the stage much too long to please an admiring public, Margaret Lawrence came back to delight every one in "Tea for 3," Roi Cooper Megrue's comedy hit in which she has been appearing all the past winter. Both the play and the star were such brilliant successes that they will again appear together this summer. Meanwhile, Margaret Lawrence tried out a play called "Wedding Bells" in Washington, but she is to have a new play next season. In private life, she is Mrs. Orson D. Munn



Alfred Cheney Johnston

This scene occurs in the first act of "The Jest," Sem Benelli's powerful Florentine tragedy which Arthur Hopkins is now producing at the Plymouth Theatre. From left to right, Maude Hanaford, John Barrymore, Lionel Barrymore, and Arthur Forrest are seen as Ginevra, Giannetto Malespini, Neri Chiaramantesi, and Tornaquinci. The settings are unusually beautiful and were designed by Robert Edmond Jones

Maurice Goldberg

(Left) "Shakuntala," the ancient Hindu love drama by Kalidasa, was memorably presented by the Greenwich Village players in a series of special matinées this spring. Here Joseph Macaulay is seen as King Dushyanta and Beatrice Prentice as Shakuntala, the simple maiden of the wood with whom the great king falls in love. The costumes and settings for this play were designed by Livingston Platt

"THE JEST" REMAINS A TRIUMPH OF THE SUMMER SEASON IN NEW YORK

AN ANCIENT HINDU DRAMA PRESENTED A ROMANCE LIKE A LOVELY LYRIC

LAMPS WITH THESE SHADES SHOULD SOFTLY GLOW IN CORNERS NOT TOO SECLUDED

A VASE OR A FIGURINE MAY BE MOUNTED TO MAKE A LAMP OF DECIDED CHARM

LAMPS AND SHADES FROM THE HERTER LOOMS

A lamp that gives a lovely soft glow is ingeniously fashioned from a blue enamelled jar and a spray of delicate white jade and lapis lazuli flowers mounted on a carved wood stand. The light shines through an umbrella-shaped shade that has pale green Georgette crêpe stretched flat over peach coloured silk with a soft fold of crêpe at the bottom. The lamp is placed on a Regence walnut reading-table with a Louis XVI chair in grey enamel and grey blue velvet close by

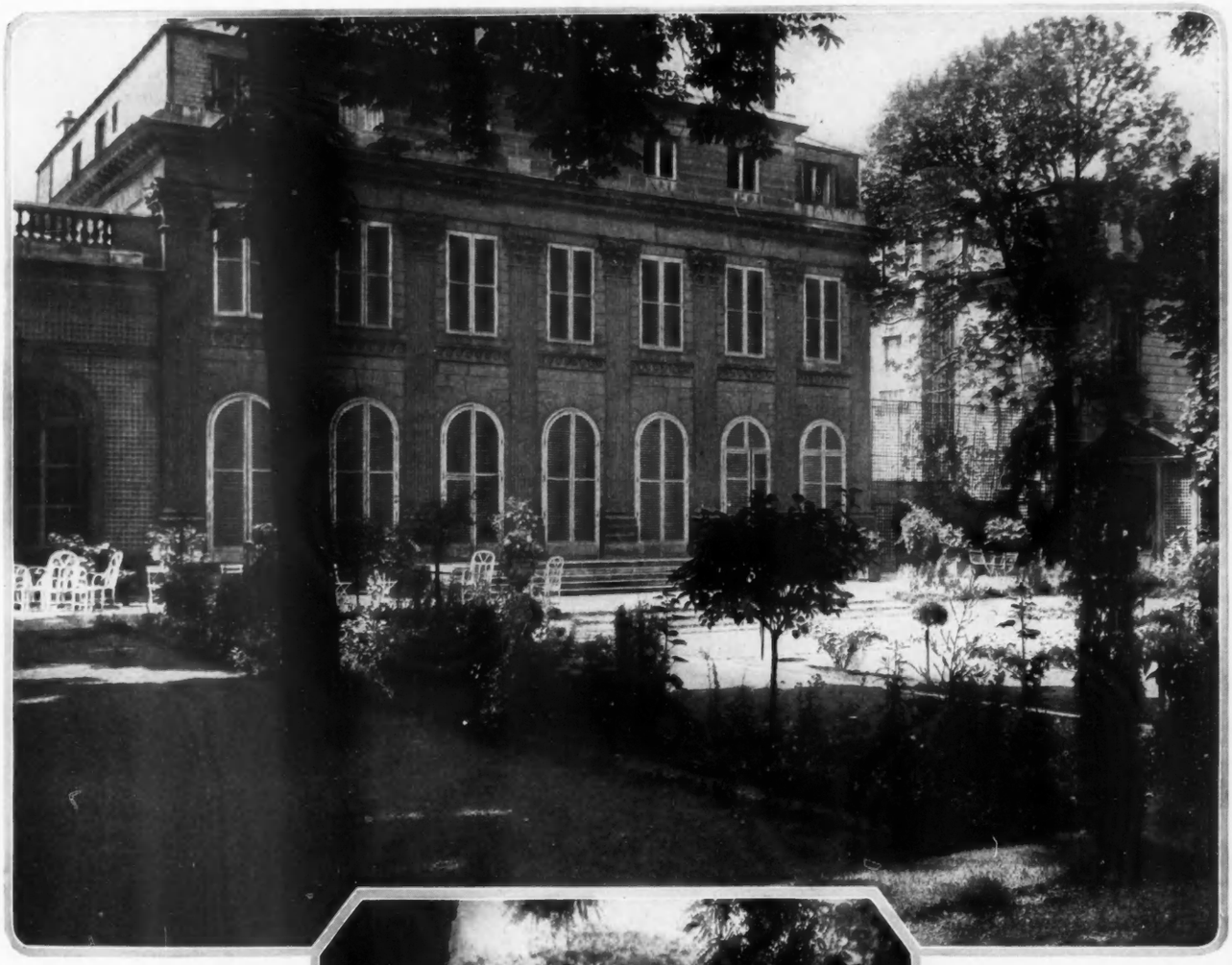
A Chinese beige porcelain vase of the Ming period is mounted on a teakwood stand to make this lamp with a painted pagoda shade

A small table-lamp for a Directoire room is a figurine in pastel tones with a shade of painted parchment lined with rose silk

A pair of French polychrome figurines may perch on walnut stands and become attractive boudoir lamps. They are given shades of soft shirred yellow silk that are trimmed with ruffles of contrasting orange edged in yellow

(Left) A little rose and mauve blue "Foo" dog obediently mounts a wood base, wired for two lights, 'neath the umbrella of a yellow silk shade. This is bound in blue soutache and edged with painted scallops

(Right) Of rich tones is an antique red lacquer chestnut urn on a wood base for two lights. The shade of golden beige parchment paper with a gold silk band painted in red is covered with metal gauze



A royal and interesting history marks "L'Hôtel de la rue Masseran," the picturesque home of the Count and Countess Etienne de Beaumont, who recently entertained the Queen of Roumania. Built during the reign of Louis XVI, it became the home of the Spanish ambassador to the French court, whose sons sold it, in 1818, to the great-grandmother of the present Countess de Beaumont

Druet, Paris

Many a memorable fête has taken place in these brilliant salons since the marriage of the present Count and Countess who are noted patrons of the arts and who have given ready audience to the most modern of the musicians, poets, and artists. America, like all the allied countries, knows of the services of the count during the war in organizing medical service and automobile canteens

THE PARIS HOME OF THE COUNT AND THE COUNTESS DE BEAUMONT, NOTABLE PATRONS OF THE ARTS

AN HISTORIC FRENCH MANSION WHICH RETAINS ITS CHARM FROM THE DAYS OF LOUIS XVI

(Right) The English Georgian house of brick with limestone trim in the dignified style of the period stands on a hilltop and overlooks the valley, streams, and ponds of its grounds. Looking from the house, the vista shows the chancel of the great cathedral which is now being built in Washington

John Wallace Gillies

In early spring, the garden is filled with perennials and evergreens planted in formal fashion within brick walls. A brick path leads across the garden towards the cottage and stables, and an antique statue has been placed among the evergreens beyond the pool. The garden was planted by Miss Shipman

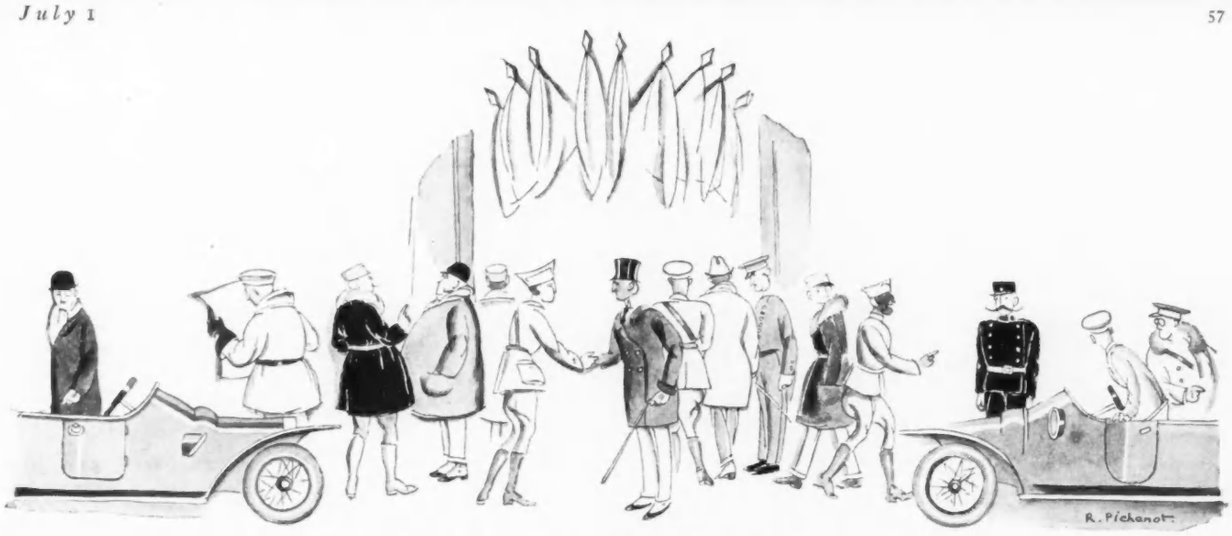
CHARLES A. PLATT, ARCHITECT

THE RESIDENCE OF

MR. JAMES PARMELEE

ONE OF THE NOTABLE

HOMES IN WASHINGTON



The coming of officers and civilians, the flags of the Allies draped above the porte cochère, the smart cars drawn up along the curb,—by these signs one may know the Cercle Interallié, once the home of the Baron Henri de Rothschild in the Faubourg Saint Honoré

A PARIS WAR CLUB WHICH OUTLASTS THE WAR

The Cercle Interallié, A Welcome to the Entente, Remains to Draw the Friendly Nations Closer Together

By ROGER BOUTET de MONVEL

After all, for a club, the chief thing is a cook as excellent as the one at the Cercle Interallié

This cosmopolitan club is a link in a closer inter-allied union

EVERY one said—"You ought to go there. Everybody does. You are just the one to bring us the gossip about club affairs and the cooking." And so, finally, one fine day, leaving the Faubourg Saint Germain for the Faubourg Saint Honoré, I arrived at the Cercle Interallié. I am devoted to the Faubourg Saint Germain where I live, but that does not make me dislike the Faubourg Saint Honoré. There are large homes there with a charming atmosphere and noble gardens where one sees fine old trees above the garden walls. It makes one dream of the Paris of other days, of the Paris of Louis XVII and Charles X, those epochs when each division of society had its own quarter, making a little world apart with customs, manners of living, and an appearance that was entirely different from the little world beside it.

One dreams of the Chaussée d'Antin as it was then, the centre of the high *bourgeoisie*, men who, at that time, had recently become successful financiers and merchants, grown rich during the Monarchy of July; of the Faubourg Saint Germain which was then the residence of the representatives of the old régime, of all the old aristocracy that had just regained the power and was guarding it; of the Faubourg Saint Honoré, finally, which distinguished itself from the others by certain liberal tendencies. In two of these three quarters — the last two — some of the old families are still living, and, more than one realizes, the customs and traditions still exist at the present time.

It is not far from the English Embassy, between the rue Royale et l'Élysée, that the Cercle Interallié is found in the great house that the Baron Henri de Rothschild has kindly put at the disposition of the new club. Above the porte cochère and in the windows were English, American, and French flags; a large number of equipages were drawn up along the curb; there was a great coming and going of officers, all arriving at the noon hour for luncheon. I crossed a court, mounted the steps, and found myself in the entrance-hall. Immediately the secretary of the club came forward to meet me and to do the honours—a duty which he accomplished very graciously.

The garden is a great asset when ladies honour the receptions of the Cercle

First we entered the great gold and white salon. Through the windows, one glimpses a peaceful garden surrounded by other gardens that stretch out to the Champs Élysées. No wall cuts off the view, no noise of carriages disturbs the quiet. It seems as though one were a hundred miles from the boulevards. And as one looks at the lawns, at the old trees, one dreams of the balls, the fêtes, the illuminations to which the park was once a witness. *Mon Dieu*, how gay we were in 1913 and 1914! Was it Talleyrand or one of our own contemporaries who said, "He who did not live before the Revolution does not know the sweetness of life?"

But I must return to my discussion of the club. On each side of the great salon, at the right and left, are two large temporary wings built to meet the needs of the club and extending opposite

(*Continued on page 74*)

The wing containing bar and grill-room is full of lively officers at every hour

After the cocktails "Victory" and "Interallié," one feels really quite at home

Harting

Happily suited to the comfort and dignity of a large Chesterfield sofa is a slip-cover fashioned of mellow toned chintz with a bird and column design in browns and yellows blending against the plum coloured background. A ruffle finishes the bottom of the cover which fits with a snugness unknown to the old-style covering. The slip-covers mentioned in this article are from Wanamaker

THERE'S MANY A SLIP FOR THE DECORATOR

Slip-Covers, Once a Sad Feature of Summer in the City, Now Rejoice the Eye with Snug Lines and Rich Colourings

ANY ignominy which may in the past have been attached to the term "slip-cover" has long since been removed, for the most correct tailoring now goes to the making of the smart summer attire for every variety of furniture. Even to the involved curves of a Louis XV bergère, a trim ruffled cover has been made to conform successfully.

Many smart hostesses favour slip-covers for the large upholstered pieces, such as davenports and armchairs, even for all-year use. In many attractive living-rooms, gay chintz covers share the honours with the most beautiful petit-point and with rare and exquisite imported damasks.

CHINTZES OFFER VARIETY

The English fashion of having different sets of chintz covers has also been adopted in some American homes. These may be sent away and dry-cleaned or carefully laundered in rotation, thus giving to one's every-day environment a variety which many people enjoy. These slip-covers, of course, are always useful as a protective measure for delicate toned fabrics; and, when not used for the year round, they help to keep the original and costly upholstery of the furniture fresh during the dusty summer months.

With a fringed covering of blue linen, a small Directoire dining-room chair is ready for the heat of summer

Just as in tailoring, so in making the slip-cover, the most essential factor is perfect fitting. This requires careful and painstaking workmanship and can not be left successfully to the amateur. Where the cushions are separate from the furniture, they should have their own covering with piped seams, and in every instance the lines of the chair or settee should be carefully followed.

Chintz, either glazed or unglazed, is always attractive and appropriate for this purpose, or plain linen may be chosen in any of the delightful new shades. A checked gingham has also been found effective in simple country houses. Whatever the fabric chosen, it should be sufficiently thick and durable to insure its being dust proof and of a quality that will last at least a season.

NEW WAYS OF FINISHING

The new covers are either made with a ruffle, plaited or shirred, and edged with a contrasting shade of plain material, or they are finished with a smart fringe. With the fringe edging, a scalloped skirt has been found attractive and new, and the same close-cropped fringe may be used to follow the lines of the chair or couch. By interesting colour combinations, the covers may carry out the plan of decoration of the room.

Harting

A large French bergère is garbed for warmer weather in a yellow linen cover with piped seams and an unusual flounce

Preserving its old charm of outline, a slip-cover masks a Louis XV bergère by a Régence green taffeta slip

A slip-cover in pink linen bound with violet ribbon and piped with violet cords, dresses a Louis XVI bergère for summer

(Above) One may well imagine the beauty of an English dining-room with ceiling in plaster relief and walls of glossy oak panelling, when one knows that it is enlivened by plum coloured chintz flowered in red and blue and fashioned into curtains and seat coverings

DRESSING ON A LIMITED INCOME

A FASHION as lovely in its place as the necessary sweater, and far more susceptible of variation and elaboration is the smock. Though formerly made up in Japanese crêpes, ginghams, and similar fabrics, smocks this season are appearing in such lovely materials as organdie and Georgette crêpe. The hand-embroidered smock at the lower right adapts Georgette crêpe in jade green checked in rose colour. It is scallop edged in jade green wool, while the sash belt is finished with wool tassels; the price of this unusual smock is $20. The garden hat with tucked crown is of pink French linen trimmed with satin ribbon in jade green and pink, though it may be had in any colour; it is priced at $18.

Sketched at the upper right is a smock in blue French linen with a binding of white linen and a scalloped neck-line. This dainty garment is priced at $15. The leghorn hat in natural colour is trimmed with a scalloped over-hat of the blue French linen and with a white moire ribbon; it is priced at $12.

For the smock sketched at the upper left, burnt orange French linen is hand-embroidered in navy blue with coloured floral motifs. The price of $40 is somewhat higher than that of the others on account of the embroidery. To go with this smock is a hat of the orange linen trimmed with groups of tucks and a band of picot-edged navy blue ribbon; the price is $20.

Organdie is one of the newest of materials for smocks, and of organdie is the rose-coloured model at the bottom of the page, with deep turn-back revers. Deep bands of the material finish the sleeves and the neck-line across the back. Very lovely is the old-blue girdle of beads finished with silk cord tassels; one may obtain this hand-made smock for $20. A hat of natural colour leghorn with a band of rose ribbon wears a frill of old-blue chiffon veiled in cream shadow lace; the price of this hat is $25.

At the lower left is a grey crêpe de Chine smock finished with a "feather fringe" and cut with a bib-like apron. It is priced at $25. The smart mushroom hat of coarse red milan straw is trimmed with field-flowers; price, $20.

Note—Vogue conducts this department to meet the needs of the woman with a limited income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of $3 in size 36; other sizes, with pinned patterns, $5.

(Above) In sheer fabrics and lovely colours, the new smocks are achieving a delightful variety of form and uses. French linen in burnt orange makes a hand-embroidered smock and a tucked sailor-hat tied around with a blue ribbon. The smock at the right in blue French linen bound with white, acquires a more formal air by its unusual sleeves and neck-line, while the leghorn hat wears a petal-like over-hat of the blue linen

Made of grey crêpe de Chine, a fabric in favour for the very newest smocks, this model wears a demure bib-like apron and a sash. To effect a smart combination, one also wears the hat of coarse red Milan straw faced with navy blue Georgette crêpe and trimmed with field flowers

(Right) One knows that this smock is very new, for it is of rose-coloured organdie trimmed with bands of the material, and held at the waist by a girdle of old-blue beads. Over the brim of a leghorn hat banded with rose ribbon falls cream shadow lace

French fingers might have fashioned this jade green belted smock of Georgette crêpe checked in rose colour and scallop edged by hand in jade green wool. The jade green French linen hat which is decorated with tiny tucks, here repeats the lovely colourings of the smock with the aid of a green and rose ribbon, although it may be had in other colours

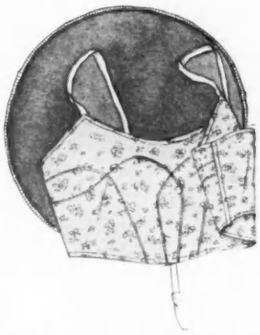
FROM FIRM BRASSIÈRES TO NEW CAMISOLES THAT MAY SERVE AS WAISTCOATS

CAMISOLES AND BRASSIÈRES DO THEIR DAINTY BEST FOR SHEER SUMMER BODICES

The brassière of flesh coloured satin and lace at the left is made without bones, but is none the less effective in holding the medium figure. The lace is cream coloured and decorated with a row of blue hand-made flowers; $3. The two-boned brassière of flesh coloured tricot is designed for a heavier figure. Around the bottom, it has a band of elastic that controls the diaphragm without restricting it; $1.50

A dainty bit of underwear is this bandeau, well made of an excellent quality of satin and entirely without boning. Its virtue is that it is low in front and still more conveniently low in the back; $1.50

One of the most successful brassières is this of silk tricot which is made by the house which sells it. The fabric proves a remarkably good support. This model is boned underneath the arms; in pink or white, $5



Effectively firm is this brassière of white or flesh coloured cotton brocade. It is lightly boned at the sides and back; $1

A novel flesh coloured or white satin camisole has a vest of cream coloured dotted net and lace to wear under a frock that requires this addition; $4.95

(Right) A brassière of flesh coloured tricot put together in bands with an openwork stitch is excellent for the heavy figure. It is boned at the sides and the back; $2

One of the new camisoles that take the place of a separate waistcoat for a frock or even for a light summer suit has an arrangement of tucked chiffon with white lace frills over a foundation of white or flesh coloured satin. The shoulder-straps are of lace; $2.95

SEEN *in the* SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York

A white voile blouse has its collar and frills embroidered in rose, old-blue, yellow, or white, according to one's sweater; $4.95

This sweater in soft cream colour finds a brilliant stroke in a Roman stripe at the waist; silk, $28; wool, $12; mercerized cotton, $10

Of the dainty variety of blouses is a hand-made one of batiste with old-blue or rose thread introduced in its hemstitching; $9.75

DURING the summer weather, one may look cool and be cool, too, without the expense entailed by lingerie frocks, by the charming means of wearing gowns of printed chiffons and crêpes. As these printed designs are usually very simple, the effect depends in great part on the colour and quality of the fabric. Both of the frocks sketched on this page are of Pierrette crêpe printed in soft colours and in interesting patterns. The one at the lower left is of tan and brown in an allover design. Plain tan crêpe is used for the bib and cuffs as well as the deep insert in the skirt, and the edges are finished by very small silk crocheted buttons. The belt is of brown moire ribbon.

Navy blue taffeta makes the foundation for a frock of navy blue and tan Pierrette crêpe shown in the sketch at the lower right. The long tunic is divided at the back, and a panel starting at the shoulders and caught under the crossed belt, hangs almost the full length of this tunic. Jet tassels end the narrow taffeta sash, and jet bead fringe weighs down the tunic and the panel. The smallest of blue taffeta buttons outline the panel, the opening of the blouse, and the deep cuffs. The crêpe is printed in a smart block design.

Plenty of sweaters and blouses are, of course, among the perennial needs of summer. The brilliant colourings.—lavender, yellow, green, and black—of the Roman stripe at the waist of the sweater sketched in the middle of this page makes it unusually distinctive. It may be had in silk, wool, or mercerized cotton in a soft cream colour.

The turn-over collar and frilled revers of the white voile blouse shown in the sketch at the upper left on this page

(*Continued on page 82*)

A charming combination of tan and brown is this frock of plain tan and Pierrette crêpe printed in an interesting allover pattern; $62.50

The chemise that she is wearing matches the nightgown, and both are of white or cream drop-stitch voile edged with net footing and trimmed with silk flowers and pearl buttons; chemise, $8.25, including 30-cent tax; nightgown, $13.53, including 78-cent tax

A frock of blue and tan Pierrette crêpe over navy blue taffeta is comfortably cool and more practical minded than lingerie; $59.50

MIDSUMMER BRINGS WITH IT

THE SMART SPORTS HAT AND

LARGE SHAPES OF GAY GRACE

(Left) No matter how many straw hats one has for summer, one could not possibly do without a hat that uses white organdie as its mainstay. This one turns up smartly in the back, but generously shades the eyes under a facing of turquoise blue Tagal straw. The ruche around the crown finishes in a flat bow and is also of straw; price $20.50; including 50-cent tax

The large hat is of puffed rice straw banded with a matching ribbon; it is finished with a pump bow at the side; in many shades; $5.50. The linen tam-o'-shanter above with a white wool tassel is a smart complement to a white sports skirt and blouse and a gay sweater. It may be had in pink, tan, maize, lavender, Copenhagen blue, pale green, or leaf green, excellently made, at the attractive price of $2.75

The lady with the parasol wears a youthful hat faced with purple split straw, while the top and crown are of jade green pussy-willow silk with purple soutache around the crown and a green Japanese bracelet to finish the scarf; $20.50, including 50-cent tax. The black straw hat above has a glazed band and white wool squares on the edge of the brim and the top of the crown. In any desired colour combination; $20.50, including 50-cent tax

(Left) Partiality to large hats for midsummer and sports does not seem in the least unfair, since their drooping brims are so vastly becoming and lend grace to even a plain costume. The greatest success lies in simplicity with striking combinations of colour and materials. This hat is of orange velvet stitched many times and ornamented with an orange velvet rose, and the facing is of natural leghorn; $20.50, including 50-cent tax

For the small boy or girl who tumbles about in the waves all summer, here is a little bathing-suit made in one piece, which may be had in a deep splash of rose or in old-blue jersey. The yoke effect, the legs, armholes, and neck-line are all outlined in white jersey

That flirtatious look from under a shock of tousled bangs, may be partly due to a hand-made suit with knickers of natural coloured pongee buttoned onto a blouse of the same shade. Batiste ruffles make a playful trimming

MODELS FROM TOTS TOGGERIE

THE YOUNGER GENERATION

Little boys from three to five years were simply invented to play in this hand-made suit of navy blue cotton poplin. Above the knickers flares a smock with a collar that may be worn high or low. White piqué trims this dashing outfit

Designed to whisk through all the impulsive whims and moods of a frolicsome day, this becoming hand-made frock of peacock blue crêpe has a collar and turn-back cuffs of the same material. Yellow flowers bloom in a dainty pattern

This bit of a careless summer butterfly jumping the rope is simply a fluffy little girl in a hand-made lavender batiste frock. Inserts of Valenciennes lace trim the waist and edge the collar, cuffs, and pockets. The fly-away sash is of organdie

No, she isn't a peppermint stick, she is a gay little person in a hand-made frock of white handkerchief linen striped with grass green. It has tucks and box-plaits and a sash and a batiste collar and—well, everything else that it should have

VOGUE PATTERN SERVICE

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified. Vogue patterns are 50 cents for each waist, short coat, skirt, smock, lingerie, or child's pattern up to 14 years; $1 for complete costumes, one-piece dresses, long coats, and long négligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

VOGUE PATTERN SERVICE,
19 West 44th Street, New York City

Vogue patterns may be purchased direct or ordered by mail from the Vogue Pattern Rooms and from the shops listed below:

ATLANTA, GA.: *Vogue Pattern Room, Connally Building, Room 203*
ATLANTIC CITY, N. J.: *Braunstein-Blatt Company*
BALTIMORE, MD.: *The Jennings-Thomas Shop, 414 N. Charles Street*
BOSTON, MASS.: *Vogue Pattern Room, 149 Tremont St., Room 605*
BROOKLYN: *Abraham & Straus*
BUFFALO, N. Y.: *Flint & Kent*
CHICAGO, ILL.: *Vogue Pattern Room, Stevens Building, Room 932, 20 N. Wabash Avenue*
CINCINNATI, O.: *H. & S. Pogue Company*
CLEVELAND, O.: *Halle Brothers*
COLORADO SPRINGS, COLO.: *The Ann Curtis Shop, Chamber of Commerce Building*
DALLAS, TEXAS: *Titche-Goettinger Company*
FORT WAYNE, IND.: *Wolf & Dessauer*
GRAND RAPIDS, MICH.: *Friedman-Spring Dry Goods Co.*
GREAT FALLS, MONT.: *The Art Shop*
HOUSTON, TEX.: *Foley Brothers Dry Goods Co.*
HUTCHINSON, KAN.: *Pegues Wright & Company*
INDIANAPOLIS, IND.: *L. S. Ayres & Company*
LANCASTER, PA.: *The Donovan Co.*
LONDON, E. C., ENGLAND: *Vogue Pattern Room, Rolls House, Breams Building*
LOS ANGELES, CAL.: *Bullock's*
MIAMI, FLA.: *Burdine & Quarterman*
NEWARK, N. J.: *L. Bamberger & Co.*
NEW YORK CITY: *B. Altman & Co., Fifth Avenue and 34th Street or Vogue Pattern Room, 19 West 44th Street*
NORFOLK, VA.: *The Wool Shop*
PADUCAH, KY.: *The E. Guthrie Co.*
PHILADELPHIA, PA.: *Vogue Pattern Room, Empire Building, Room 304, 13th and Walnut Streets*
PITTSBURGH, PA.: *Joseph Horne Co.*
PORTLAND, ORE.: *The Waist Shop, Lennon's Annex, Portland Hotel Court*
PROVIDENCE, R. I.: *Gladding Dry Goods Company*
RICHMOND, VA.: *The Gift Shop, 320 East Grace Street*
SALT LAKE CITY, UTAH: *Keith & O'Brien*
SAN ANTONIO, TEXAS: *The Specialty Shop*
SAN FRANCISCO, CALIF: *Vogue Pattern Room, 233 Grant Avenue*
SEATTLE, WASH.: *The Griffin Specialty Shop*
ST. LOUIS, MO.: *Vogue Pattern Room, Century Building, Room 821, 313 North Ninth Street*
ST. PAUL, MINN.: *Mannheimer Brothers*

Frock No. M4839. Equally successful for a frock of serge, tricolette, or crêpe de Chine is this design with a pattern including both long and short sleeves

Waist No. M4836. Skirt No. M4837. An attractive version of the button-trimmed sports suit for summer is this model in either tricolette or linen

Frock No. M4838. This one-piece frock has a graceful high collar at the back and a sleeve which may be made either long or short, as one desires

Frock No. M4835. Pockets which widen the hip-line also give the new silhouette to this simple and individual frock with a becoming sash

Frock No. M4840. For the summer frock which combines two materials, here is an attractive design which uses checked gingham and chambray

Waist No. M4585. Skirt No. M4586. This frock for which a special coat has been designed, completes a three-piece costume of silk or pongee. It requires 4¼ yards of 40-inch material

Frock No. M4708. Dainty and youthful is the frock of dotted Swiss or foulard, and this model meets the requirements of both. It needs 3¾ yards of 40-inch material. Frock No. M4776. Behind it is a slim tunic frock demanding but 4½ yards of 40-inch crêpe to make its success

Frock No. M4705. The simplest way to make an organdie frock, and one of the smartest, is to cut the waist kimono fashion. It uses 4¾ yards of material 54 inches wide

MORNING AND AFTERNOON FROCKS WHICH COMBINE EXTREME SIMPLICITY WITH THE MAXIMUM OF CHARM

Waist No. M4554. Skirt No. M4555. A coat-dress may be made with a contrasting waistcoat. It uses 4⅛ yards of 40-inch material

Waist No. M4562. Skirt No. M4563. A frock of Oriental crêpe or of linen may be obtained from 6¼ yards of material 40 inches wide

Frock No. M4306. Simplicity makes this surplice frock well adapted to tricolette or linen. It requires 4⅞ yards of 36-inch material

Frock No. M4767. Crisp organdie or equally crisp taffeta makes a charming frock along these lines with 3¼ yards of 72-inch material

"I never make light of your care
But make it much lighter to bear,
This bright radiation in homes of the nation
Brings comfort and liberty there."

Common Sense Enlightening the World

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You probably know a great deal more about diet and food-values than your grandmother knew. But the most advanced ideas of today are after all plain common sense.

The most important thing that modern dietary science teaches is the supreme value of a *good appetite* and *good digestion.*

The very latest science says you should eat a good soup every day. Why? Because good soup is an *appetizer as well as a food.*

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Campbell's Tomato Soup

It not only imparts a keener relish to your entire meal, but its tonic and regulative properties make all your food digest better and yield you more nutrition.

Many people are *over-fed* but *under-nourished.* Their diet is not balanced. Many eat too much meat.

When you begin with Campbell's Tomato Soup you may want less meat, less heavy food. But what you eat nourishes and satisfies. The soup itself is nourishing.

Served as a Cream of Tomato, its energy-producing qualities are surprising.

Keep a supply on your pantry shelf, and get the full benefit and enjoyment.

Campbell's Vegetable-Beef Soup—almost a meal

In this new Campbell's kind we combine choice vegetables, selected beef and nourishing stock. An unusually hearty soup. Try it.

21 kinds **12c a can**

Campbell's Soups

LOOK FOR THE RED-AND-WHITE LABEL

The HALLMARK Jewelers

THE SHOP ELITE

At Fifth Avenue and Fortieth Street, just opposite the Public Library, you will find on the second floor the new and distinctive Hallmark Shop.

Sterling ware rich in design and exquisite in fashioning, Sheffield pieces in simple, effective treatments, and odd conceptions in jewelry are here to be seen in wide and varied selection. Hallmark originations avoid the commonplace in every detail.

And yet, effective as are these productions, they are priced with a moderation that is surprising. A visit will convince you of the many economies made possible by the Hallmark idea that good taste is not altogether a matter of money.

CASSIUS BAGLEY
President

A console table painted in old green converts a small reception-room into a convenient dressing-room for passing guests. A mirror slides up to show compartments in the table for toilet accessories, $50. Above hangs a flower print, $50. The Colonial candlesticks are of green yellow glass: $15 a pair

ON HER DRESSING-TABLE

IF the wise woman heeds the advice of a very wise specialist, she will devote time and thought during the next two months to protecting her complexion and hair against the damaging effects of wind, sun, and salt-water bathing. This particular specialist holds that the importance of keeping the skin and hair from becoming sunburned can not be too much stressed. The surest sort of protection consists of giving the face the preparation it should have, before exposing it to sun or wind.

A PROTECTIVE SERIES FOR THE FACE

For this purpose, a series of creams and powder is so made that it will agree with abnormal as well as normal skins. The method of application is as follows. A cleansing cream is used first, and this is specially designed to cleanse the pores of dust and powder. After it has been applied with an upward motion over the face and neck, all of it should be removed.

If the skin is dry, a little cream should be rubbed in lightly and allowed to remain for a few moments, while one attends to some other detail of the toilet. This particular cream is a skin-food that is the perfected result of research and has healing and nourishing qualities; $1.25 a jar or $4 for a half-pound.

The next step is to wipe off all the cream and apply a lotion of remarkable values. It has the effect of a liquid powder, yet it contains ingredients that are acknowledged in the medical world to be conducive to healing the skin and keeping it in perfect condition. This unusual lotion is applied with absorbent cotton and gently rubbed over the face, leaving a smooth finish. It may be purchased for $1.25 a bottle.

The last touch is a careful powdering with a new powder that is said to protect the skin from tanning and burning and has the desired quality of adhering, besides. It is important to use the powder on shoulders, neck, and arms, as thin summer dresses do not sufficiently protect these parts. This welcome addition to the toilet may be bought for $1.50 a box. The woman who carefully follows out this régime will not suffer with a weather-beaten coarsened skin at the end of an outdoor summer.

For the sensitive skin that freckles easily, there is a special preparation to be applied only once a week at night on the spots most affected. The method is to use the cleansing cream first and then wipe it off thoroughly and apply the freckle cream. The latter may be bought either in liquid form for $1.25 a bottle, or in the form of a cream at $1.50 a jar. These two preparations whiten the skin in a most satisfactory manner.

While the sun can accomplish untold damage to the skin, such damage is little beside the havoc that is wrought on the hair when it is exposed to midsummer elements. Sun, wind, and above all, salt-water, are most disastrous to the hair and soon ruin the finest head. The standing rule is never to wet the hair intentionally in salt-water. If such an accident occurs, however, a shampoo should follow immediately.

The ideal method of caring for the hair in summer, as advocated by one of the best authorities, is to shampoo it every three weeks with a liquid preparation especially made by different formulas suited either to dry or to oily scalps. To thoroughly cleanse the hair and scalp, a good lather should be applied and then rinsed out three times, and the final rinsing should be followed by a spray in tepid water. If the scalp is very dry, there is an excellent salve to be rubbed into the roots a day or two before it is washed.

AFTER THE SHAMPOO

A tonic that acts as an astringent and is to be used when the hair is almost dry, belongs to this same series and is put up in two varieties, for light and for dark hair. It is remarkably effective, too, in promoting the growth of the hair. The final touch is a brilliantine that is quite unusual; it not only gives the hair a wonderful sheen, but it helps the growth and has the advantage of not making the hair sticky. If the head and hair are carefully protected while bathing and well brushed and aired, though never under the rays of the sun, there is no reason why summer should not be a health-giving season for the normal head.

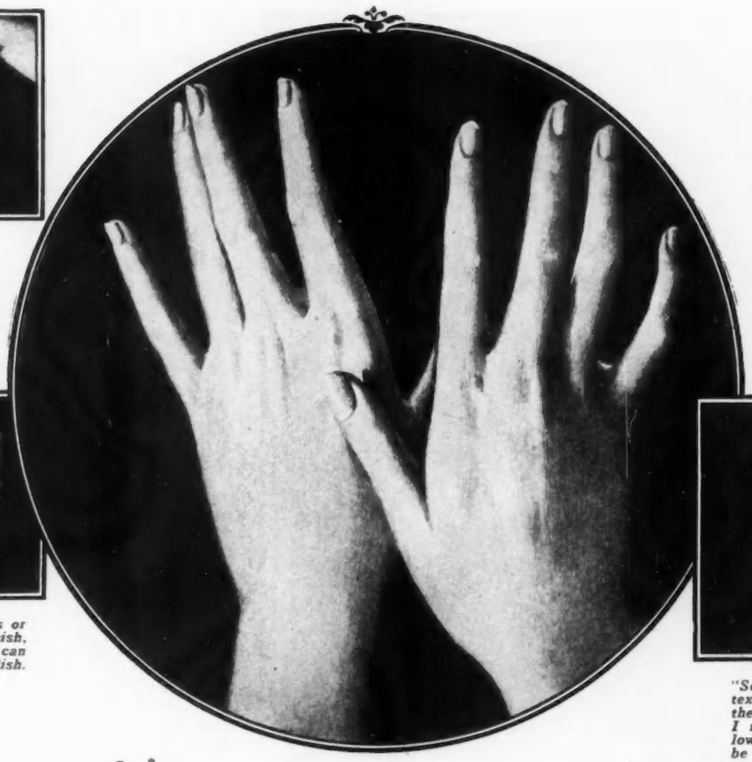
The shampoo either for dry or oily hair may be bought for 50 cents, the tonic for $1.25, the salve for 50 cents, and the brilliantine for 75 cents.

Note — Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable, should enclose a stamped and addressed envelope for reply, and state page and date of Vogue.

If you haven't yet tried Cutex, make up your mind to send for the trial set today. See how noticeably better your nails look after their first Cutex manicure!

Stains and discolorations disappear as if by magic the moment you apply Cutex Nail White underneath the nails.

A lasting, brilliant gloss or a soft, transparent finish, just as you prefer, you can get with Cutex Nail Polish.



"So smooth does Cutex leave the skin at the base of the nails, I never think of allowing my cuticle to be cut."

Gloria Swanson

How to keep your nails looking freshly manicured all the time

YOUR nails look unbelievably lovely after their Cutex manicure!

They are so shapely, so exquisitely groomed; the cuticle edge at their base is as smooth, firm and even as if they had just had a professional manicure. You are delighted with their appearance!

Keep them looking lovely, always!

Spasmodic attention won't do it—having your nails manicured *occasionally* may only make the cuticle look worse, in the long run. But, with a bottle of Cutex at hand, it is so easy to keep your cuticle *always* smooth and firm.

So little trouble, too

Once or twice a week, according to the rapidity with which your cuticle grows, dip the end of an orange stick, wrapped with absorbent cotton, into your bottle of Cutex and work it around the base of each nail, gently pressing back the cuticle. Carefully rinse the fingers in clear water, pressing back the cuticle as you dry your hands.

Thousands and thousands of women would tell you that in half the time it takes for the ordinary manicure, they can, with Cutex, keep their nails always in noticeably lovely condition. Use Cutex regularly, and you, too, will find that it does away entirely with the cuticle cutting and trimming that ruins the appearance of your nails.

Get a bottle today at any drug or department store.

Cutex, the cuticle remover, comes in 35c and 65c bottles. Cutex Nail White, Nail Polish and Cutex Cuticle Comfort are also 35c.

Send today for the complete manicure set shown below

If you have never given your nails a Cutex manicure, send today for this complete Cutex manicure set and see for yourself how attractive your nails can be made to look.

The set contains everything necessary for several complete manicures!

Send only 20c for it today! Northam Warren, Dept. 307, 114 W. 17th St., New York City.

If you live in Canada, address Northam Warren, Dept. 307, 200 Mountain Street, Montreal, Canada.

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This set is complete! Enough for six perfect manicures. Send only 20c and let us mail you one!

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SILK of MANY USES
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FOR THE HOSTESS

A SUCCESSFUL entrée is the keynote of a good dinner, and the hostess who knows the secrets of preparing unusual and delectable entrées finds that success attends her dinner-table. The following recipes suggest ways of obtaining success with the entrées that play an important part.

VEAL SAINT DENYS

From the South comes this delicious entrée. Two cupfuls of cold roast veal are cut into blocks, and one cupful of cooked mushrooms are cut small; the two are put on the stove to simmer in a liquid made by bringing one and a half cupfuls of stock and one half-cupful of cream to a boil and thickening it with three tablespoons of flour mixed with two of butter. When the veal and mushrooms are hot, the yolks of three hard-boiled eggs, pressed through a sieve, are added to the mixture. The whole is seasoned and turned out on a hot platter, and the finely chopped egg whites are sprinkled over the top.

DUCK TROUVILLE

A pint of shelled blanched chestnuts boiled until soft are chopped fine with cold roast duck and rubbed through a sieve. This mixture is seasoned with salt, paprika, and mace and diluted with a cupful of cream and two tablespoonfuls of melted butter. It is heated to the boiling point and served with a border of boiled macaroni dredged with grated cheese.

DUCK À L'ORIENT

The remnants of a cold duck are chopped, not too fine, and to each cupful a half-cupful of chopped blanched almonds, a little powdered aniseed, salt, cayenne, two teaspoonfuls of cream, and the yolk of one egg are added. This paste is formed into flat oval cakes and fried a light brown in olive-oil. It is served with garnishings of parsley and lemon points and accompanied by banana croquettes.

CHICKEN LIVERS YULA

On fine wooden skewers about five inches long, chicken livers cut in squares, sliced onion, bacon, ginger (green or preserved), and stoned raisins are placed alternately until the skewers are full. These are powdered with curry-powder and fried in butter. When cooked, they are served extremely hot with tomato ketchup or some good gravy that the hostess prefers.

TRIPE MARQUISE

A quarter of a cupful of sliced onions, chopped celery, chopped green peppers, and a half-teaspoonful of peppercorns are cooked for fifteen minutes in three tablespoonfuls of butter. Three tablespoonfuls of flour, five cupfuls of chicken stock, and a half a pound of honeycomb tripe cut into cubes are then added. This is covered and cooked for an hour. Just before serving, a half cupful of cream, two tablespoonfuls of butter, and a little salt are added.

CELERY BERNHARDT

Even lengths of white celery are cooked for twenty minutes in boiling salted water, then drained and cooked for a half hour in strong beef broth. While this is cooking, thick slices of stale bread cut round are fried with butter, spread with cooked beef marrow and a little English mustard, and arranged with rings of marrow in the centre of a dish. The celery is then arranged round the edge of the platter and kept hot, and the broth is thickened with flour and butter, seasoned to taste, and poured over the celery.

KIDNEYS CUMBERLAND

Two mutton kidneys are split, peeled, and soaked for an hour in cold water, then placed in fresh cold water and brought to a boil. They are then taken from the fire, cut into cubes, and boiled in fresh water until tender. They are served with a rich cream sauce to which has been added two hard-boiled eggs, chopped fine, and two tablespoonfuls of good sherry wine.

CELERY SAINT CHARLES

Three bunches of celery are tied in bunches, cut in uniform lengths, and blanched in boiling water for five minutes. They are then drained and placed in a saucepan with a pint of brown sauce and simmered gently for three quarters of an hour. Removed from the pan, they are arranged on a hot dish, and a dozen slices of beef marrow half an inch thick are added to the sauce and cooked for three minutes, care being taken not to break the slices. This sauce is poured over the celery, and the entrée is served with toast fingers. This is a most delicious light entrée.

SWEETBREADS À LA RAYMOND

This is an attractive way of preparing sweetbreads. After having the fat trimmed off, a pair of sweetbreads are simmered for fifteen minutes in a saucepan of water to which a small piece of celery and part of a bay-leaf have been added. They are then thrown into cold water to blanch. After this, they are dried and larded with strips of fat and salt pork, dredged with salt, pepper, and flour, and placed in a baking-dish in which have been placed some lumps of butter and a little water. They are baked until nicely brown, being basted every ten minutes with the water in the pan. When cooked, they are served garnished with fresh peas.

CALF'S BRAINS MODERNE

Calf's brains are boiled and chopped up with two tablespoonfuls of ham and heated in a half-pint of cream. They are well seasoned with salt and cayenne and are served on fried bread with fried bread-crumbs on top.

VEAL FERMIÈRE

This is an attractive entrée that may be made with left-overs. A half-pound each of cooked veal and ham are chopped very fine and mixed with a half-teaspoonful each of sage and grated nutmeg, one minced onion, one bunch of celery cut fine, one cup of boiled rice, salt, and paprika. Spoonfuls of this are placed on cabbage-leaves, tied up, and steamed. They are served hot on plates garnished with lemon and sprigs of crisp parsley.

CHICKEN PASHA

Any one of several kinds of meat may be used for this dish,—such as mutton, chicken, or beef. It is cut into small bits, heated, and served with a sauce made by frying in butter six small onions, minced, a carrot, a stalk of celery, and one sour apple, adding a pint of rich soup-stock and a tablespoonful of curry-powder and stewing for a half-hour. A teaspoonful of Indian chutney is then added, and the vegetables are rubbed through a sieve. The sauce is heated and mixed with meat, which is served on a platter with a border of boiled rice. This entrée is

(*Continued on page 72*)

False modesty has caused this subject to be ignored

Now a Fifth Ave. modiste permits us to make public her experience

"Being in a position to come in close personal contact professionally and socially, with women of wealth and distinction," writes a well known modiste. "I have come to very definite conclusions about this subject.

"Until now I have had no intention of making these conclusions public. But recently I have come to feel that it is a thing to be remedied only by open discussion. If you feel this letter will help, you are at liberty to publish it.

"A woman whose business it is to help other women in their search for true expression of their individual selves; whose joy it is by the use of line and color and fabric to help them show the world their best this woman comes to know other women. She knows their possibilities and their limitations, their ideals and the weaknesses that make them fall short of their ideals.

How many women are doing themselves grave injustice!

And this very knowledge makes me feel the more keenly the injustice that so many of them are doing to themselves.

"I've known wonderful women, of lovely figure of rare personal attraction, whose gowns I made in such a way that they only emphasized this charm who yet, I knew, would fail miserably to make others feel that they were wholly lovely. They didn't seem to know that the odor of perspiration was destroying the effect of all my efforts, all the force of their own confident poise.

"They know that it has a real power to stand in the way of a woman's progress and charm. They notice the defect in others, but do not realize that others may notice it in *them!*

"I'm glad of the present crusade to make women know. When they do know, they'll act—just as they've done in every other great movement for the betterment of themselves and their world."

It is a physiological fact that the odor which is caused by the chemicals of the body is practically always present whether we ourselves notice it or not. Too often we do *not* notice it. No amount of soap and water, or powder, can correct this. And the underarm perspiration glands are under such sensitive nervous control that sudden excitement or emotion or embarrassment is sufficient to make them more active, and therefore to cause this odor to become more apparent.

This subtle nature of the thing we must face if we would be *always* at our best.

How fastidious women are meeting the situation

Fastidious women everywhere know that this cannot be neglected any more than any other essential of a woman's toilet. They are giving it the regular attention that they give to their hair, or teeth or hands. They use Odorono, a toilet water especially prepared to correct both perspiration moisture and odor.

Odorono is antiseptic, perfectly harmless. Its regular use gives what women are demanding—absolute assurance of perfect daintiness. It restores the skin glands to a normal condition, correcting the cause of both the moisture and odor of perspiration.

So absolutely sure when made a regular habit

Use Odorono regularly, just two or three times a week. At night before retiring, put it on the underarms. Don't rub it in. Allow it to dry, then dust on a little talcum. The underarms will stay sweet and dry in any circumstances!

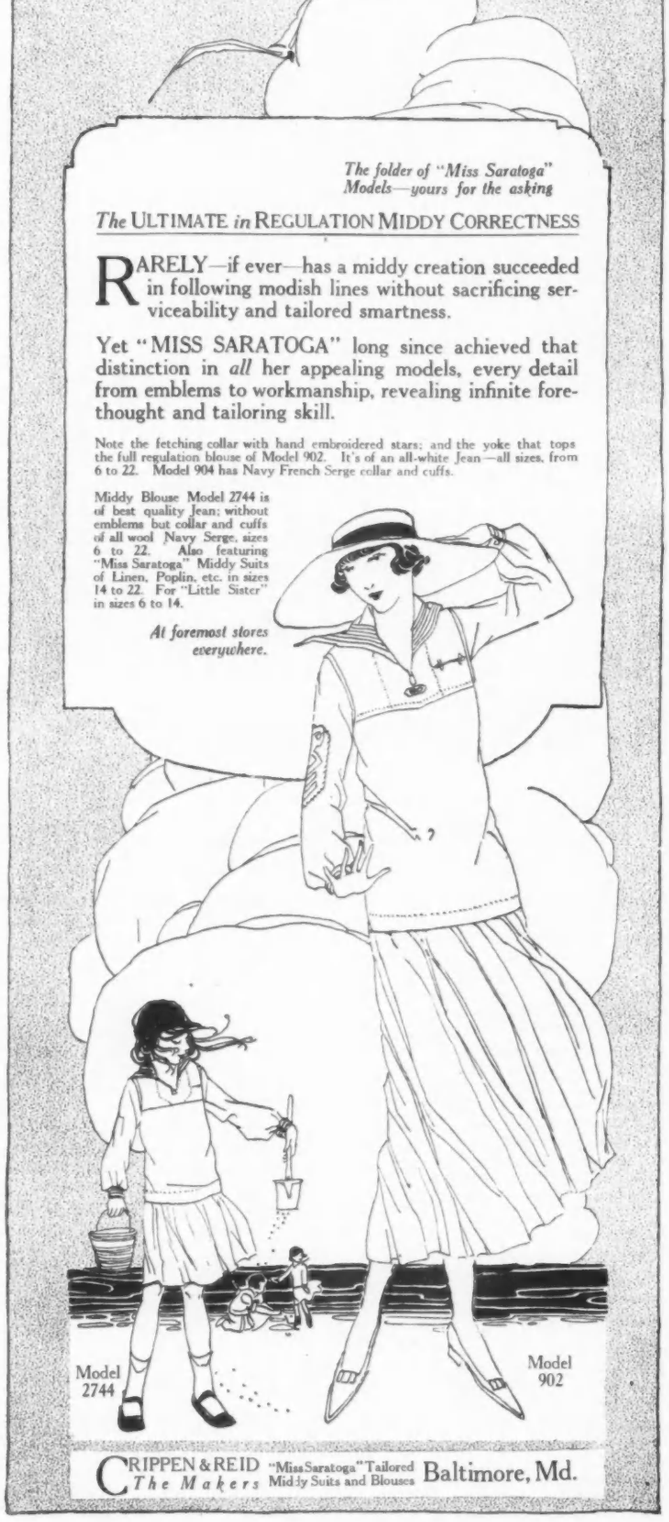
Women who find that their gowns are spoiled by perspiration stain and an odor which dry cleaning will not remove, can keep their underarms normally dry and sweet by the regular use of Odorono.

If you are troubled in any unusual way or have had any difficulty in finding relief, let us help you solve your problem. We shall be so glad to do so. *Address Ruth Miller, The Odorono Co., 319 Blair Avenue, Cincinnati, Ohio.*

At all toilet counters in the United States and Canada, 60c and $1.00. Trial size, 30c. By mail postpaid if your dealer hasn't it.

Address mail orders or requests as follows:

For Canada to The Arthur Sales Co., 61 Adelaide St., East, Toronto, Ont.—For France to The Agencie Americaine, 38 Avenue de L'Opera, Paris—For Switzerland to The Agencie Americaine, 6 Rue Du Rhone, Geneve—For England to The American Drug Supply Co., 6 Northumberland Ave., London, W. C. 2—For U. S. A. to The Odorono Co., 319 Blair Avenue, Cincinnati, Ohio.



FOR THE HOSTESS

(Continued from page 70)

quite substantial enough to serve as a main dish for luncheon, if desired.

FROG'S LEGS HARWICK

Frog's legs are a rare delicacy, and, when properly prepared, are certain to be appreciated. A dozen frog's legs, scalded in boiling water for five minutes, are put into a pan of boiling water to which a tablespoonful each of chopped onions and carrots have been added after being cooked a few minutes in hot butter; a teaspoonful of lemon-juice, a little pepper, and a bit of parsley are added. When tender, the legs are removed, and the liquid is strained and mixed with two tablespoonfuls of sliced mushrooms and a cupful of thin cream. This is then heated and poured over the frog's legs.

TONGUE SOMERSET

Pickled lamb's tongues are blanched in hot water to draw out the sourness, plunged into cold water, drained, cut into thin slices, and tossed about in a pan of hot melted butter until nicely brown. They are placed on a plate and covered with a thickened gravy made with the brown butter.

KIDNEYS LUVERNE

A dozen lamb kidneys, skinned, trimmed, and split lengthwise, are seasoned with salt, cayenne, and sweet-oil, skewered with bacon, rolled in bread-crumbs, and broiled over a moderate fire. They are served on long pieces of toast.

SWEETBREADS HYDE PARK

A pair of sweetbreads are parboiled until tender and covered with cold water. The broth in which they were cooked is strained, and to it are added two eggs, a fourth of a cupful of butter, a heaping tablespoonful of flour, and a half-cupful of milk. This is cooked to a thick sauce, and into it are put the sweetbreads, cut in small pieces and seasoned with salt and pepper. A well-buttered baking-dish is lined with macaroni cooked in unbroken lengths. The sweetbread mixture is put in the centre, and the pan is covered with a buttered paper and set in another pan of hot water for thirty minutes. It is then turned out and served with mushroom sauce.

VEAL NATIONAL

Cooked lean veal is cut into dice and simmered for ten minutes in a sauce made with a tablespoonful of butter and one of flour, browned, and a cupful of milk. Three hard-boiled eggs coarsely chopped and a teaspoonful of lemon-juice are then added, and the mixture is cooked five minutes longer. On removing it from the fire, two teaspoonfuls of sherry are added. When serving, small potato balls and hard-boiled eggs are used as garnishings.

ROAST GOOSE REDBANK

A delightful addition to roast goose is made by peeling and coring ten large sour apples and steaming them for five minutes. They are then cooled and drained and filled with a mixture made of one white onion chopped and boiled for ten minutes, half a loaf of bread soaked in broth and squeezed dry, a goose liver chopped with a tablespoonful of parsley, a large tablespoonful of butter, and seasoning. They are then baked in the pan with the goose.

ASPARAGUS TIPS COUNTRYSIDE

Meat or fish is not required for an entrée. This one has asparagus-tips as a foundation. A charlotte mould that holds about a pint is buttered thickly and lined with asparagus-tips cooked and dried with a napkin. The mould is then filled with a sauce made with a cupful of cream, white or tomato sauce, four hard-boiled eggs finely chopped, and the beaten yolks of six eggs, seasoned with salt, pepper, and onion-juice. The mould is then placed in a pan of hot water, and the mixture cooked until the centre is firm. It is then turned out carefully on a hot dish with croustades of fried bread and the remainder of the asparagus-tips, and served with cream sauce.

VEAL WESTMOUNT

Cold veal is minced, seasoned, and wet with a good gravy, and to each cupful a tablespoonful of finely minced almonds is added. It is placed over the fire for a minute, and a beaten egg, stirred in. The mixture is set aside to cool, and it is then shaped into egg-shaped balls, rolled in cracker-dust, and fried in deep olive-oil. A nest of boiled well-buttered spaghetti is arranged on a plate, and in the centre the eggs are placed and covered with strained tomato sauce.

SWEETBREADS MANITOU

Over parboiled blanched sweetbreads served in individual shell baking-dishes is poured a delicious sauce made from a pint of chicken or veal stock thickened with a tablespoonful each of butter and flour, and cooked until smooth with four egg yolks, beaten with a cupful of cream, and seasoned with salt, pepper, a dash of lemon-juice, and a teaspoonful of chopped parsley. These are baked delicately brown.

STUFFED TOMATOES PONDOROSA

A successful entrée is made by filling the shells of tomatoes with a stuffing made with a half-cup of sausage meat, four tablespoonfuls of stale bread-crumbs, one teaspoonful of minced parsley, a shred of garlic, a teaspoonful of tarragon vinegar, and one of minced onions. The tomatoes are baked to a chestnut brown and just before being sent to the table, have the juice of a lemon squeezed over them.

PIMENTOS ALMERIA

Pimentos are drained of the oil in which they are canned and stuffed with a dressing made of one cupful of cooked chopped veal or chicken, one cupful of fine bread-crumbs, a tablespoonful of melted butter, and two of chopped parsley, seasoned with celery sauce. They are placed in a baking-pan, heated thoroughly, and served in little ramekins with a rich white sauce and with their tips covered with chopped truffles.

HAM DELMONICO

Great care is required to prepare this delicious dish properly. A boiled medium-sized ham is wrapped in clean Manila paper in such a way that an opening is left at the top. This should be so constructed that when the opening is filled with champagne, the wine will not escape at the sides. The ham is roasted in a moderate oven for about two hours, and the opening in the top is kept filled with wine during the cooking. The ham is then skinned and is served hot with a sauce made of one cupful of sugar, one-half cupful of vinegar, three cloves, one sliced lemon, two cupfuls of thick brown sauce, and one cupful of champagne.

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A PARIS CLUB OUTLASTS THE WAR

(*Continued from page 57*)

each other far into the garden. "We were obliged to act quickly," my guide explained, "and having at that time only the main floor of the house at our disposal, we were forced to build the hastily improvised dining-rooms. We needed space to receive members, whose numbers exceeded our capacity."

One of the two wings, containing both the bar and the grill-room, was already very lively. There were uniforms—it goes without saying—, uniforms of horizon blue, of iron grey, and of khaki, but also plenty of civilian clothes. Some English officers of the guard were conversing with gentlemen of diplomatic mien, while some young aviation lieutenants were talking with attachés of the cabinet. I was offered a "Victory Cocktail," a specialty of the house, then a cocktail "Interallié," —after which I felt entirely at home.

The Count de Beaumont, vice-president of the club, came to speak to me.

"The club has been in existence just one year," he said, "but our affairs are going well. At first, our aim was to offer a generous hospitality to our allies, to receive the officers of the Entente who had come to fight with us, to bring them into contact with those who represent the best qualities of the friendly nations. We wished also, as in America, to preserve an increasingly larger place for the feminine element. We have not really discussed a mixed membership, but we would like to have the ladies have their own entrance in the current fashion. No doubt you have heard of the reception which we gave them recently on the occasion of the fête in honour of the volunteer Canadians. I think that none complained of it. In fact, as each member could invite those of his friends whom he wished to have present, the affair, as you can readily see, was both elegant and delightful."

PURPOSES AND PROSPECTS

Monsieur de Beaumont then explained the first difficulties of the undertaking and how, in order to arrange these matters, the Baron de Rothschild had generously put the entire house at the disposal of the guests, and how M. André Citroën had interested himself in the new club in the most effective manner. My host had just reached a description of the perfections which the club had already realized and the prospects planned for the future, when striking his forehead, he suddenly exclaimed. "But my guests! I am forgetting my guests. Pardon me, *monsieur*, but several people are coming to luncheon, you see, and I really must devote myself to them—at least, I must be there to greet them. I am sure you will excuse me if I leave you for a moment, as I am obliged to return to the salon."

A table had been reserved for me in the dining-room, but on the way I met Commandant de Rochefort. "You are alone?" he asked.

"Until now, yes." I answered.

"Then let us lunch together. You will see some comrades that have been lost to sight since the mobilization, some of whom have already taken off their uniforms."

I was only too pleased to see friends and acquaintances again, as we took our places.

"And so," I asked of the commandant, "you have left the Jockey Club?"

"Not at all; I assure you that I am still devoted to the Jockey. But in time of war and even now that it is over, I think it is well to have two clubs at my disposal. Have you noticed the crowds in the hotels, the restaurants, and other public places? A mob, my dear friend, a crowd, and not a single face that one recognizes! I am not speaking of the exorbitant prices, the mediocre cooking, or the abominable service. After all, there is no use complaining. We no longer see the Paris of before the war. We go out and find ourselves swamped in the middle of a crowd that is, I fear, neither agreeable nor decorative, and in order to be certain of seeing each other again, we agree to meet at the club."

I agreed entirely with my companion, but was very much astonished that a club like the Jockey could not meet his needs entirely. "It is a fact," he said to me, "that in 1914 a club was merely a convenient institution, but in 1919 it is a necessity. Of course, when I go to the Jockey, I find it a pleasure to meet a little group of congenial friends, just as the members of the Union or the Agricole, on going to their clubs, like to discover their own friends. But unquestionably, just at present, there was an urgent demand for a club with a larger purpose, a club founded to meet the new needs. This club is not, as many imagine, simply a temporary affair to receive officers of the Entente during the hostilities. It ought to survive the war, and it already seems as though it might be the first link in the closer alliance that we must do our best to develop, that drawing of the nations of the Entente closer together in order to safeguard the advantages which have come from the war.

A CLOSER UNION OF THE ALLIES

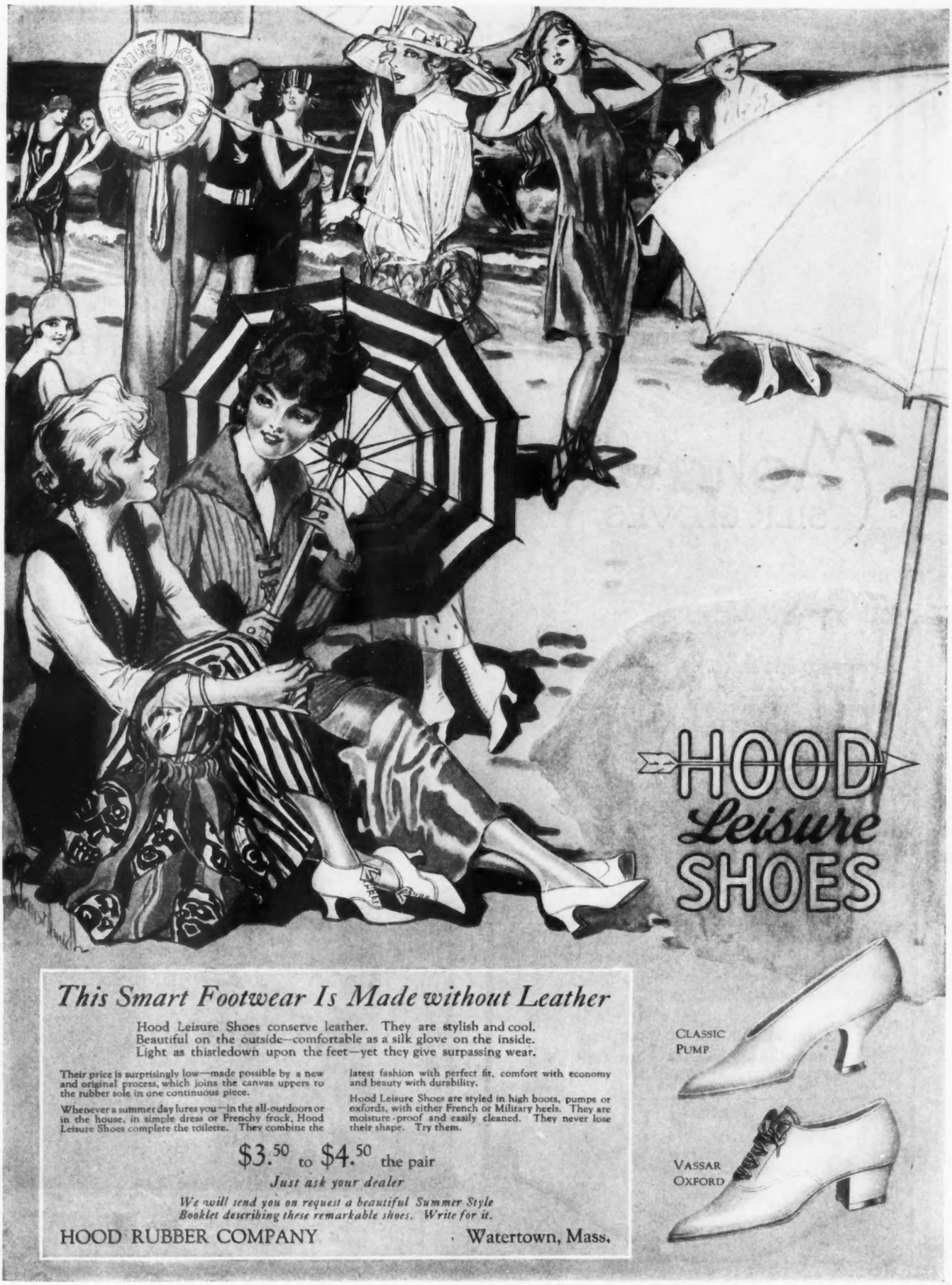
"It is to strengthen this union that the Cercle Interallié is working. With this idea, it is occupied, first of all, in bringing together the most important groups of the leaders of French activities, who, as you know, frequently do not know each other. Some excellent results have been obtained in this way. The recruiting has been done in a liberal-minded way without distinction of political opinion, and care has been taken to have representatives from the best society, from the financial world, the literary world, from science, art, and industry. Because of this we have, as president, Vice-Admiral Fournier, as vice-presidents Count de Beaumont and Count J. de Bryas, among the secretaries, some such writers as Maurice Donnay and Frédéric Masson, some such lawyers as Maître Chenu, some such representatives of industries as Monsieur Delaunay-Belleville, some such doctors as Doctor Tuffier, and the representative of one of our oldest French families, the Duke de Doudeauville. The club brings into contact members of the diplomatic corps and the most striking personalities of the Allied nations and tries in this way to unite the best of the Entente.

MORE MATERIAL CONSIDERATIONS

"There is still the material question which, as you may imagine, is not the least problem of our administrators. We already have rooms of hydrotherapics and a bureau of theatres. Now we need an armory, a post-office, and above all enough rooms to accommodate the members who are transients in Paris. Finally, as you may have been told already, there are times when we would like to give receptions for women. In fine weather, the garden would be a great addition at such a time."

"All this," I replied, "is, of course important. But, after all, for a club, the chief thing is to possess a good cook, and your's seems to me to be a man of great merit."

I was given the bill—eight francs! Not since 1915 have I dined so well.



This Smart Footwear Is Made without Leather

Hood Leisure Shoes conserve leather. They are stylish and cool. Beautiful on the outside—comfortable as a silk glove on the inside. Light as thistledown upon the feet—yet they give surpassing wear.

Their price is surprisingly low—made possible by a new and original process, which joins the canvas uppers to the rubber sole in one continuous piece.

Whenever a summer day lures you—in the all-outdoors or in the house, in simple dress or Frenchy frock, Hood Leisure Shoes complete the toilette. They combine the latest fashion with perfect fit, comfort with economy and beauty with durability.

Hood Leisure Shoes are styled in high boots, pumps or oxfords, with either French or Military heels. They are moisture-proof and easily cleaned. They never lose their shape. Try them.

$3.50 to $4.50 the pair

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We will send you on request a beautiful Summer Style Booklet describing these remarkable shoes. Write for it.

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"THE Quality Silk Glove of America",—and that means the best in the world, for the finest silk gloves are made in this country.

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And now these gloves are marked with the Mohawk name so that you may know them beyond doubt. Superbly fitting, exquisitely fine in fabric and finish—"The Quality Silk Glove of America."

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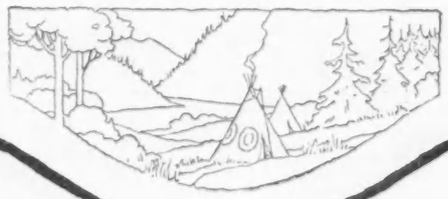
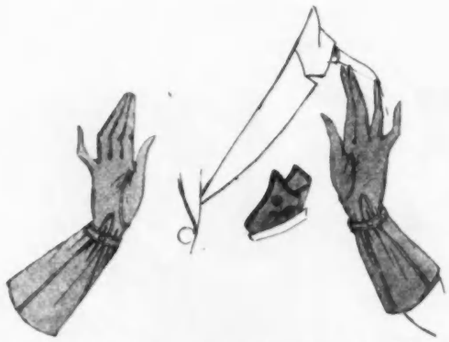
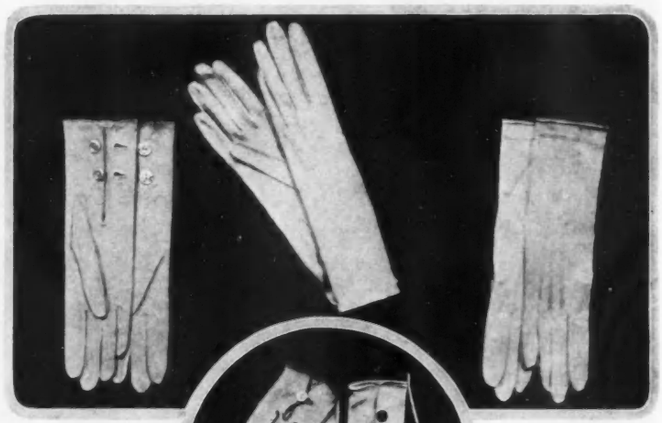




When one motors, drives, or rides, these mocha gauntlet gloves afford necessary protection. They may also be had in grey or brown; $4.50. The imported French handkerchief in the same sketch is of rose, green, blue, or yellow linen with a hand-rolled edge of black and an embroidered flower; $1.50

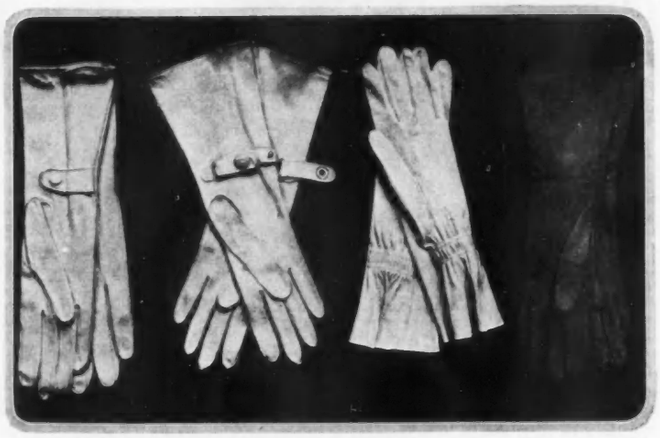
GLOVES AND GAUNTLETS



The useful short gloves at the left are of white doeskin and are two-button length; $2.50. Next to them is a pair of two-button-length cream coloured suède gloves which may also be had in white, and which may be washed; price, $3.50

The washable chamois golf gloves at the left are reinforced with tan leather; $2.25. The second pair combines white doeskin with tan capeskin; $2.25

Suède, in either tan, sand colour, or grey is the material for the practical darker gloves which may be washed with good results; $3.25. White cotton gloves are correct for country wear, and these of tan or white chamoisette are priced at $1



The gauntlet gloves at the left may be had in either white or natural coloured doeskin; $2.75. Next to them is another pair of the popular gauntlet type in either white or cream coloured chamoisette; $1.75. The white slip-on doeskin gloves have an elastic shirring; $2.75. At the right are white or natural doeskin gauntlets with elastic; $2.75

Reproduction of XVIII Century English Mahogany Side Table shown in a Georgian Interior.

XVII AND XVIII CENTURY ENGLISH
FURNITURE AND ARCHITECTURAL
WOODWORK: ORIGINAL EXAMPLES.
HAND-WROUGHT FAC-SIMILES.
INTERIOR DECORATION ···· FABRICS.
FINE FLOOR COVERINGS

W.& J. SLOANE
FIFTH AVE & 47th ST.
NEW YORK CITY

© Stein & Blaine

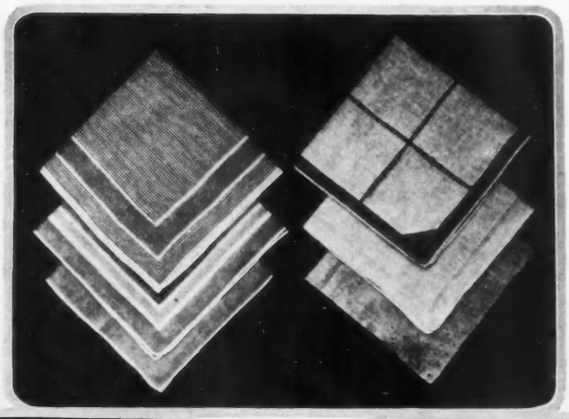
STEIN & BLAINE take pleasure in announcing that their collection of fur wraps, muffs and scarves for the forthcoming autumn and winter may now be seen and ordered in their atelier.

Stein & Blaine

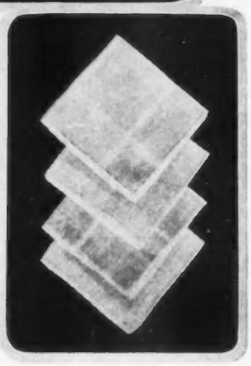
13 and 15 West 57th St. New York

Gloves which are useful for warm weather are these white or light tan silk gauntlets which have the merit of being very cool for summer; $2. The jaunty handkerchief is of wide rose colour and narrow black checks on a white linen ground; 25 cents

THAT FATEFUL BIT *of* LINEN

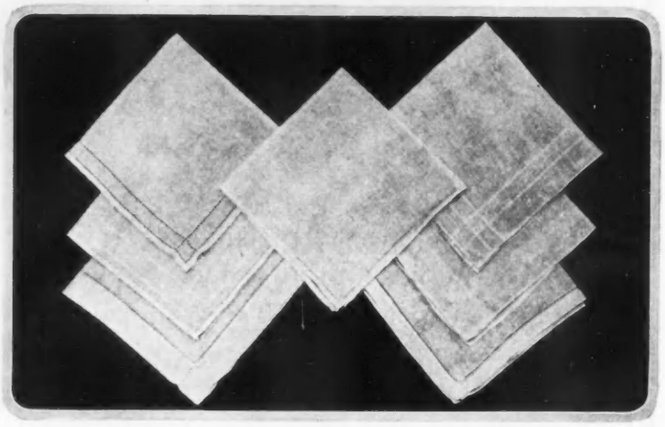


Brown and white stripes, tan border; 35 cents (top). Light green, green borders; 50 cents. Tan linen; 35 cents. White linen checked with old-blue; $1.25. (Right) White linen, coloured edge; 50 cents. Solid colour, black edge and dots; $1.75. These are made in other colours

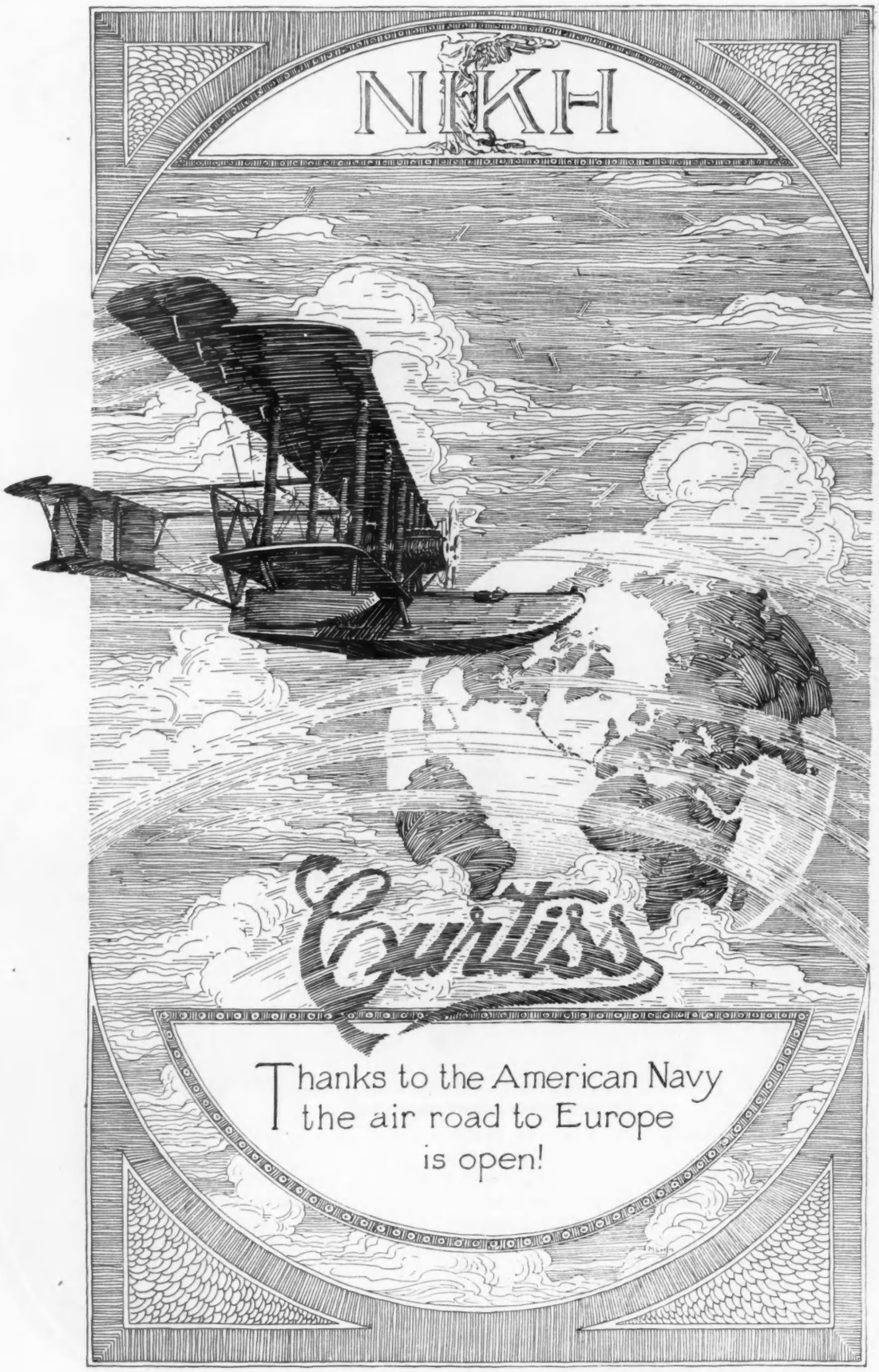


Hemstitched white linen handkerchief, hand-embroidered; $1.50 (top). Of white linen with hand-embroidered and openwork design; $1.50. Hand-embroidered white linen handkerchief; price, $1.50 (bottom)

Of white linen with a hemstitched edge and tape border; 35 cents (top). White linen with thread border; 65 cents. White linen with hemstitched border; 35 cents. White linen with hemstitched edge; 35 cents



White linen, bands of spoke hemstitching; 50 cents (left, top). Linen, hemstitched border, and border of fine threads; 35 cents. Linen, hemstitched border; 50 cents. Linen, hand-embroidered initial; 50 cents (middle). Linen, hemmed edge and striped border; 75 cents (right, top). Linen, hand-rolled hem; 75 cents. Linen, hemstitched border, 75 cents



CURTISS AEROPLANE AND MOTOR CORPORATION, *Sales Office:* 52 VANDERBILT AVE., NEW YORK CITY

CURTISS ENGINEERING CORPORATION,
Garden City, Long Island

THE BURGESS COMPANY,
Marblehead, Mass.

Member Manufacturers' Aircraft Association

Simon DRESSES Quality

The embroidered tunic "a la Russe" is the last word in fashion and here we have it in a combination of Crepe Meteor and Georgette Crepe, beautifully embroidered and beaded. A broad girdle of the silk with sash of embroidered Georgette. In Navy, Taupe and Black. No. 3529.

Equal to many occasions is this coat dress of Satin Charmeuse, for while the lines are simple and smart, its lovely silk embroidery, its novel belt, its crisp, lace-edged Organdie collar, elaborate it. In Navy, Taupe, Black. No. 3532.

Yes,—this is a "stout"—a SIMON QUALITY Specialized Stout—whose long slender lines will gladden the heart of the full-figured woman. It is of Crepe Meteor, the overdress handsomely beaded and silk embroidered. The belt finishes with heavy silk tassels. In Navy, Taupe and Black—this model comes in sizes 38½ to 46½ but there are many lovely styles in sizes up to 52½.

No one need envy the "chic" with which a 16 or 36 wears the newest modes. SIMON QUALITY stouts are scientifically constructed to so slenderize full figures without sacrifice of the modish lines and style effects. The models "you thought you could not wear" are here and you will find them becoming. No. 2043.

DISCRIMINATING women prefer *SIMON QUALITY* frocks, for they are designed in smartly original styles and adapted to the sophisticated taste of refined American Womanhood. That is why you find the studied grace and elegance in every dress bearing the *SIMON QUALITY* label. Wherever a dealer shows dresses with this label, you know there is a dealer who is more interested in your continued good-will than in the profit of the moment.

Write for name of dealer nearest you

SIMON COSTUME & DRESS CO., 44-50 East 32nd Street, New York

WHOLESALE ONLY

Perfumed with the Costly New Odor of 26 Flowers

"DELIGHTFUL!" you will say. And you will inhale again and again the fragrance that arises from Talc Jonteel. The loveliest scents from the whole world are gathered into one in Jonteel. That is why it pleases so many people. That is why it will please *you*. You can now obtain this wonderful odor not only in Talc but also in Face Powder, Creams, Compacts, Rouge and Perfume.

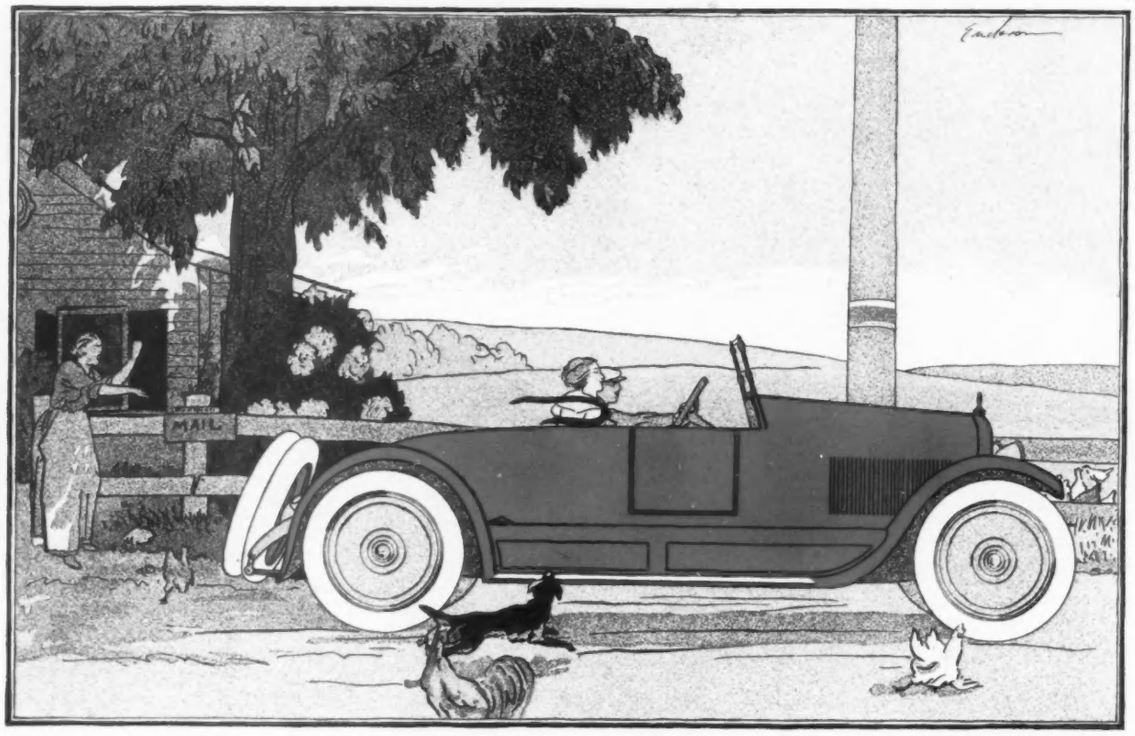
Face Powder Jonteel. Clinging and invisible. Flesh, white or brunette. 50c. Generous sample, in miniature Jonteel box, 10c. State tint desired. Liggett's, Dept. C-7, 162 W. 34th St., New York.

Combination Cream Jonteel—a new cream, 50c—learn what this new cream can do to beautify your skin.

The 8000 Rexall Stores

throughout the United States, Canada and Great Britain have been given exclusive sale of Jonteel, because they are linked together into one great National service-giving organization. Rexall stores are found in every town and city that has a modern drug store. In Canada Jonteel prices are a trifle higher.

JORDAN



The Playboy—*by Jordan*

WHAT shall it profit a car to gain complete mechanical excellence if it must sulk under a drab and sombre body?

Though it have the best chassis in the world, with unlimited power, and though it be properly designed and balanced so as to give maximum performance—and has a dowdy commonplace body it is as nothing among the motor-wise.

So Jordan has produced the Playboy—with more gaiety, more life, more dash.

He has given it Jordan individuality—Jordan color—Jordan style—Jordan speed.

It is the unexpected car in America today—chic, long, low, racy,—and smartly continental.

The body is so formed that you would never suspect it of concealing a swanky seat behind the cuddly cockpit—with plenty of room in addition for your baggage—and a snappy little stow-away top.

The Playboy is a spirited companion for the girl who swims and paddles and shoots—for the out-of-doors man's man who really loves the noise of the cut-out.

It roars like a Caproni biplane. It travels like the wind.

Dogs bark as it comes along. The chickens scatter, squawking. The old folks storm. The little boys cheer. And it's gone.

The Playboy is the lightest car on the road, for its wheelbase. It is exquisitely balanced.

Spring shackles don't talk back as they so frequently do on ordinary cars. There are no rumbles, ripples or rust, for the body is solid aluminum.

The chassis of finished mechanical excellence includes all the universally approved mechanical units.

It can be had with any one of four all-aluminum custom style bodies—each as individual, each as different, each as truly Jordan as the Playboy.

JORDAN

The Playboy finished in either Scarlet or Burgundy Old Wine is being furnished in limited numbers.

JORDAN MOTOR CAR COMPANY, *Cleveland, Ohio*

PAIGE

The Most Beautiful Car in America

Pride of ownership is an instinct. It is as old as the human race itself and to it we owe much of the inspiration and incentive that have created our present highly civilized life.

Pride of ownership is a constructive influence. It fixes definite standards of living and encourages the production of all utilities that are worthy of respect and confidence.

Pride of ownership is both the cause and effect of Paige ownership. It is, indeed, the only adequate expression of the Paige idea.

PAIGE-DETROIT MOTOR CAR COMPANY
DETROIT, MICHIGAN

(An Antiseptic Liquid)

Her Message to Women

"Personal Daintiness Assured!"

SHE is one of more than a million, who has found in wonderful NONSPI, certain relief from Excessive Armpit Perspiration, with its attending complications of heart aches, humiliation and stained gowns. For her dress shields are no longer necessary. Without artificial protection, she may wear her daintiest, filmiest gowns with perfect poise and assurance.

About two applications a week of

NONSPI

Insures Dry, Odorless Under-Arms

NONSPI is not merely a deodorant—it is a remedy for an abnormal condition. Unscented and free from Artificial Coloring Matter. A formula which consists in its entirety of Antiseptic and other Beneficial ingredients. Sold and recommended by dealers everywhere; endorsed by leading physicians and chemists.

One trial and you will like one of the legion of Nonspi boosters so aptly wrote us: "Bless Inspiration That Conceived It."

50c (several months' supply) of toilet and drug dealers or by mail direct. Or send us 4c for **testing sample** and what medical authorities say about the harmfulness of excessive armpit perspiration.

THE NONSPI CO.
2626 Walnut Street
Kansas City, Mo.

A rubber slicker comes in a flat bag; 5 to 17 years; tan, green, black; $10.50. Sou'wester, tan or black rubber; $1.50

A linen crash habit is made for summer riding in sizes, 5 to 17 yrs.; $18.50. Shirt of striped white madras, same sizes; $3.75

SEEN *in the* SHOPS

(*Continued from page 62*)

are embroidered in either rose, old-blue, yellow, or white. This type of blouse is especially popular in these days of sports coats and sweaters, since frills are so becoming to those garments.

A DAINTY BLOUSE AND COOL LINGERIE

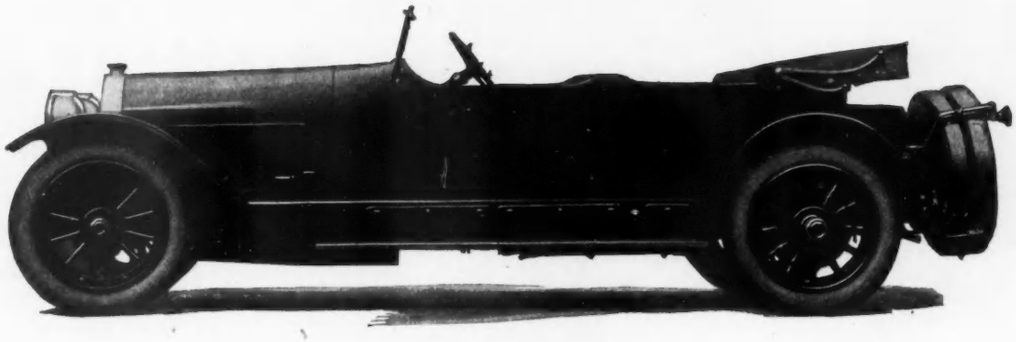
A faint suggestion of colour is given the hand-made batiste blouse sketched at the upper right on page 62 by the use of old-blue or rose coloured thread in the hemstitching. The turn-back cuffs and the narrow band at the front of the blouse are fastened with pearl buttons.

A very soft quality of drop-stitch voile is used for the lingerie sketched near the middle of page 62. This envelope chemise and nightgown are edged with narrow net footing and may be had in either cream colour or white voile. Rows of tiny silk flowers and a few pearl buttons are the trimming at the top of the bodice and at the sides of the garments.

A riding-habit, correct in every detail, is sketched at the top of this page and is designed for summer wear for children from five to seventeen years. It is of linen crash. The breeches, which are reinforced with self material at both the seat and the knees, have the English military cut and button snugly at the knees. The shirt is of striped madras and may be had in sizes from 5 to 17 years, also. Crêpe de Chine is used for the Windsor tie knotted in a four-in-hand; it may be had in red, green, brown, and blue and is priced at 60 cents. The tricorn to wear with this habit is of porcupine straw in either brown or black with a grosgrain ribbon around the crown; it costs $10. Boots, of course, are an important item, and those illustrated are of English calfskin in black or tan; price, $26.50, including tax of $1.50. The wanghee crop is smart with a leather thong and costs $1.75.

FOR RAINY WEATHER

The rubber slicker shown in the other sketch on this page is designed for wear with the habit, although it is equally practical for general wear in bad weather. It fastens up the front with snappers and is shirred on elastic so that it is snug at the wrists. In the back is a fan-shaped plait which protects the saddle from the rain. This slicker slips on over the head and may be had in tan, green, or black in sizes from five to seventeen years. It comes neatly folded in the flat envelope of a rubberized bag. A rubber sou'wester completes the rainy-day costume and may be had in tan or in black.



Special Four Passenger Touring Car

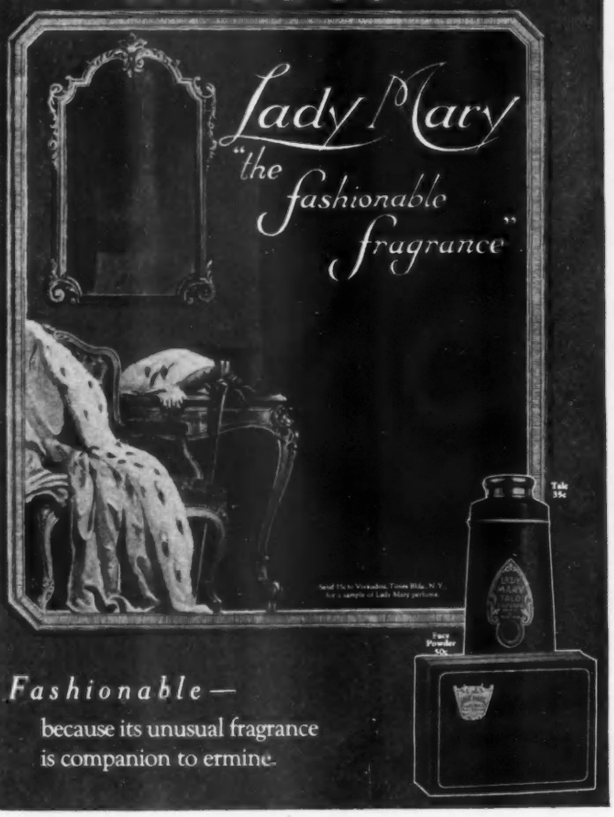
Designed and built for Mrs. Samuel F. Sears of Boston

Custom Department

THE LOCOMOBILE COMPANY OF AMERICA

Makers of Fine Motor Cars

PARIS VIVAUDOU NEW YORK



Fashionable—
because its unusual fragrance is companion to ermine.

The Country Club Sport Hats

Worn Wherever Society Gathers

Sold At the Smartest Shops

This is the label

THE COUNTRY CLUB Registered

HINDERSON & FINLEY
MAKERS
411 Fifth Ave. New York
21 Rue de L'Echiquier Paris

V-7-1
COUNTRY CLUB HATS
411 5th Ave., N. Y.
What shop in my city sells Country Club Hats?
NAME
ADDRESS

"Did you ever see any silk wash as perfectly as SKINNER'S?"

"—look how soft and rich this petticoat is—you'd never know it had been laundered. I don't know how they make it so durable, but SKINNER'S certainly *wears* better than any other silk."

Silk and satin petticoats and lingerie are very necessary for transparent summer frocks and they must wash to be practical. *Don't take chances*—make yours of

Skinner's

Silks, Satins, Taffetas

(36 inches wide)

For 71 years the standard for wearing quality

Sold by all first-class drygoods stores in a wide variety of colorings for gowns, blouses, petticoats, lingerie, skirts, and linings.

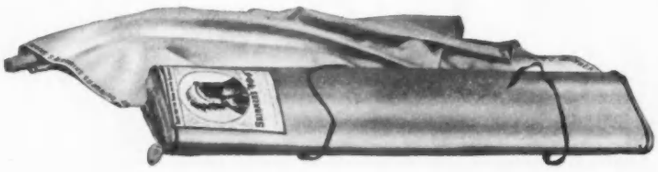
"Look for the Name in the Selvage"

None Genuine without it

William Skinner & Sons

NEW YORK BOSTON PHILADELPHIA CHICAGO

Mills: Holyoke, Mass. *Estab. 1848*



PROHIBITION IN A TEA-POT

(Continued from page 28)

across the candle gold and roses. There is danger ahead, however, unless one has been made an expert through experience long and ardent. Firelight has a great way with it when it shines on braids and curls. One may murmur the sweet nothings that invariably result from soft gossip over frail cups, and emerge half an hour later in cold terror and dismay, an engaged man. Only the most artistic barterings, then, will serve to adjust the universe and to put one back on the old familiar and carefree footing of bachelorhood.

Some erratic souls prefer, above all else, those glad, gay, turbulent affairs called by the uninitiated, Bohemian tea-parties—which is merely to state that they are Tea-parties for Weirdies. Such artistic specialties seek to gather unto themselves who's who, what's what, how's how, and, for that matter, when's when. Celebrities are their first love, worshippers their second. They are apt to be held in "studios," violent with much purple and black drapery and discordant with pictures by unknown artists, most of whom will be present and who will point out their masterpieces with loving care. One can pose on a lilac couch, smoking cigarettes or sipping tea, while a pallid youth, swaying rhythmically to and fro, reads a poem which mixes up a good many startling things about orchids, plumbers, crystalline heights, and blue fish scales. All this, he will explain, is symbolic. Only the truly great will understand it.

PARTIES FOR YEARNING SOULS

If one is in the right frame of mind, such experiences will, indeed, be elevating and inspiring. One will see, too, much short hair on the heads of soulful middle-aged ladies, and much long hair a-top soulless very young gentlemen. The individual who passes you your cup, in nine cases out of ten, will wear a smock and speak in a melancholy tone of the divine right of doing just as you please, and will completely forget to give you sugar or lemon. Yearning souls, exiled dukes, anarchists, chorus girls, æsthetic dancers, and youngest sons,—they will all be among this Little Group of Serious Sippers.

A summer tea-party in a garden, is, of course, a cup of a different colour. One cannot imagine the ponderous utterances of hungry dreamers or the sad sallies of shabby Russian violinists mingling with this gay and debonair atmosphere. It is all pink,—pink roses and pink cakes, pink organdie frocks and débutantes with merry little pink souls. There will be the flutter of fans, perhaps, and, mingling with blithe chatter above fragile and costly cups, an unmistakable air of coquetry. Even though one feels that one should object seriously, one will be caught inevitably in this delightful summer irresponsibility, and will begin flirting, oh, outrageously. It is surprising how really well even an inexperienced tea-drinker can flirt at short notice at one of these rosy, these bewitching, these provocative little parties in a garden filled with the laughter of sweet sixteen.

THE BEVERAGE OF A NATION

Let these be the ways of tea in a lighter, less serious mood. Consider now, Gentle Tea-Drinker, the more tremendous part this herb may play in the fate of a whole nation. No matter how hazy one grows in regard to history, one does recall in moments more or less rare and lucid, that the United States once gave a memorable and lively party in Boston Harbour. Once again this fragrant beverage is commanding the attention of an earnest people.

With all due delicacy I am now referring to that engrossing subject, prohibition. Should it really come, July will see the ascension of a dynasty of tea. On every street corner, no doubt, where before there stood those often too popular resorts entered by swinging doors, there will be instead, a bold little tea-room, from which certain gentlemen, with whom life has dealt too harshly, will stagger at all hours of the day and night, having drowned their souls in numberless cups and smelling strongly of tea. These tragic drunkards will be looked at askance by all that upright and virtuous portion of society which does not imbibe too freely of this dangerous tempestuous liquid.

TOO MUCH TEA

As for polite society itself, it, too, will notice marked changes. Algernon will meet Alphonso at the Club, grasp him heartily by the hand, congratulate him upon his recently announced engagement to an heiress, and invite him to make merry into all hours over an hilarious pot. Toast after toast will sound wickedly on New Year's Eve in smart restaurants, giddy with exultant throngs, all of whom are shamefully the worse for strong Orange Pekoe. And woe unto the unhappy wretch who is disappointed in Love; he will be driven to the depths of tea and will sink lower and lower until he looses his wits entirely in some obscure tea-room and thus disappears forever from polite society. Or, if after a night of carousal, one stumbles home uncertainly, one's discerning valet will smile knowingly and place the blame entirely on too many cups of black Ceylon.

Bitterest of all will be the politician who seeks solace in his defeat by drowning his woe in tea. Cup after cup he will drain until, by daylight, somewhat addled by the intoxicating liquor, he can turn sadly to the picture of his successful opponent and mutter in hoarse tones:

"Here with a Plate of Cakes beneath the Bough,
A Pot of Tea, the New York Times, and Thou
Beside me singing up in Paradise,
And Paradise were wilderness enow."

Indeed, with the ascendency of tea, all literature and drama will need to be rewritten. Broadway will soon flame with electric lights night after night announcing to enthusiastic crowds that John Barrymore is now playing in "Ten Nights in a Tea-Room." And John Masefield, doubtless enough, will write a new and stirring ballad, using for his theme,

"Sixteen men on a dead man's chest,
—Yo-ho-ho, and a kettle of Tea!"

Lovelorn youths at idle moments may be overheard quoting softly to themselves:

"Drink to me only with thine eyes,
And I will drink to thee;
Or leave a kiss but in the cup
And I'll not ask for Tea!"

Once more, too, will revive such appealing themes as—

"Give me three grains of corn, Mother,
And then a sip of Tea."

All in all, it is a mighty upheaval we are threatened with. One may even predict with some feeling of confidence that not so many years in the future things will be in such a pretty state that we shall see resentful labourers wearing on their way to work neat little buttons labelled wistfully, "No Tea, No Work."

Economy and Lasting Beauty

Linens that retain their beauty, their lustre, their wonderful sheen.

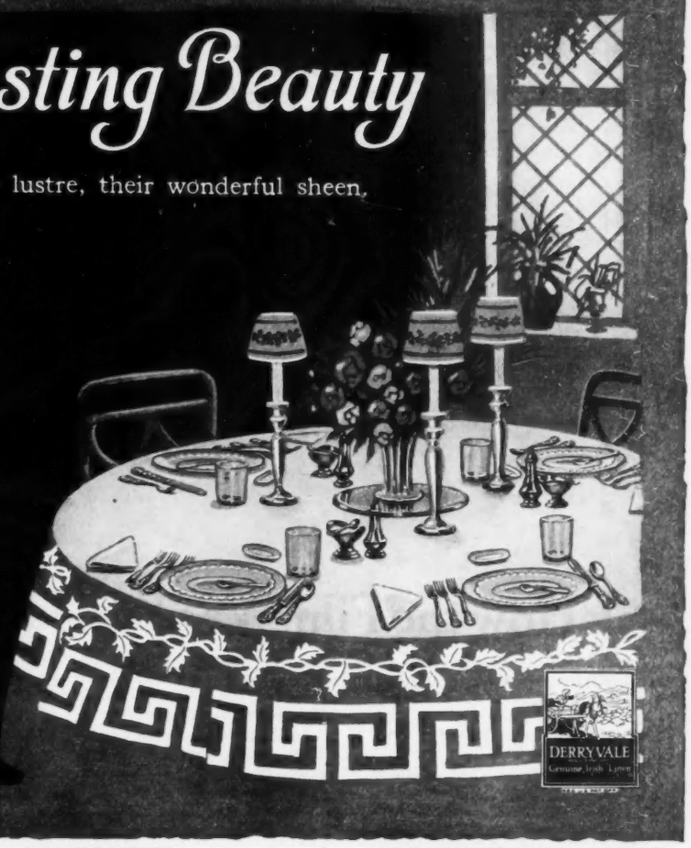
DERRYVALE
Genuine Irish LINEN TABLECLOTHS & NAPKINS

THE Linens of guaranteed quality and lasting service.

"How To Set the Table for Every Occasion" is a beautiful board bound book by Sara Swain Adams and will show you how to set the table for Holidays, Birthdays and every other occasion.

You can obtain this $1.50 book for 50 cents (the cost of printing) from the Exclusive "Derryvale" Agency in your city or if you cannot locate the "Derryvale" Agency write to us direct enclosing 50 cents, mentioning your Dealer's name and the book will be forwarded prepaid.

Derryvale Linen Co., Inc.
21 East 22nd Street, New York City
Mills: Belfast, Ireland



ENDORSED by such prominent stars as Geraldine Farrar, Grand Opera Artiste, who says:

"The fragrance of Day Dream will be greeted with welcome by all who appreciate choicest toilet requisites."

Day Dream Face Powder

Soft, velvety, charming—fascinating fragrance, pleasing invisibility, unusual adherent qualities—"Just a little better than the one you thought was best"—that is Day Dream Face Powder.

Other Day Dream boudoir creations are: Perfume, Toilet Water, Talc, Sachet, Soap. On sale at the better stores.

STEARNS, PERFUMER
New York Detroit San Francisco

Bachrach

Photographs of distinction

A very attractive Portrait at three for twelve dollars

Send for Booklet "M"

Photographs of Children that are delightfully real -

Bachrach
507 FIFTH AVE. N.Y.

Studios in Boston, Philadelphia, Baltimore, Washington, Providence, Hartford, Springfield, Worcester.

Ask When You See White Teeth

All Statements Approved by High Dental Authorities

Ask How the Film Was Ended

A large percentage of well-advised people now use a new method of teeth cleaning. It shows in their glistening teeth. When your friends show pearly teeth, ask them what they do.

Time has proved to millions that the tooth brush is inadequate. Teeth still discolor, still decay, tartar forms and pyorrhea starts. Statistics show that tooth troubles have constantly increased.

Dentists know the reason. It lies in a film — that slimy film which you feel with your tongue. It clings to the teeth, gets into crevices, hardens and stays. And most tooth troubles are now known to be due to it.

That film is what discolors, not your teeth. It is the basis of tartar. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Millions of germs breed in it. They, with tartar, are the chief cause of pyorrhea. Also of many other serious diseases.

Now a vast number of people, twice a day, use a method to combat that film. It is a scientific discovery. Able authorities have long proved its efficiency, and leading dentists all over America are urging their patients to use it.

That method is embodied in a dentifrice called Pepsodent. You will find it used on every hand today. And you can learn the reason, without cost, by a pleasant ten-day test.

Watch Your Teeth Whiten

Try this new way at our cost and watch your teeth whiten. Learn what really clean teeth mean. That's the only way to beauty and to safety in your teeth.

Pepsodent is based on pepsin, the digestant of albumin. The film is albuminous matter. The object of Pepsodent is to dissolve it, then to constantly combat it.

Pepsin long seemed impossible. It must be activated, and the usual agent is an acid harmful to the teeth. But dental science has discovered a harmless activating method. Patents have been granted by five governments already. It is that method, used in Pepsodent, which brings this new era in teeth cleaning.

You owe to yourself and to your children a test of this new-day method. It is the surest and easiest way to protect your teeth.

Send the coupon for a 10-Day Tube. Use it like any tooth paste. Note how clean the teeth feel after using. Mark the absence of the slimy film. See how your teeth whiten as the fixed film disappears.

That is probably what your white-teeth friends have done. You will want such white teeth, clean and safe teeth always when you know.

Cut out the coupon now.

Ten-Day Tube Free

THE PEPSODENT CO.,
Dept. 564, 1104 S. Wabash Ave., Chicago, Ill.

Mail Ten-Day Tube of Pepsodent to

Name.....

Address.....

Pepsodent PAT. OFF. REG. U. S.

The New-Day Dentifrice

A scientific tooth paste based on activated pepsin. An efficient film combatant, now endorsed by dentists everywhere and sold by druggists in large tubes.

(183)

S O C I E T Y

Births

NEW YORK

Armour.—On May 17, to Mr. and Mrs. Lester Armour, a daughter.

Dick.—On May 12, to Mr. and Mrs. William R. Dick, a son.

Freeman.—In May, to Mr. and Mrs. Edward Freeman, a daughter.

HAVANA

Bingham.—On May 21, to Mr. and Mrs. Rutherfurd Bingham, a son.

Deaths

NEW YORK

Bigelow.—On May 14, Ernest A. Bigelow, junior, son of Ernest A. Bigelow.

Crosby.—On May 18, Livingston Crosby, husband of Lillian Laura Carnochan Crosby.

Greer.—On May 19, David Greer, Bishop of New York.

St. George.—On May 17, Deirdre St. George, daughter of Robert Cecil and Lillian Talmage St. George.

Stevens.—On May 18, Richard Stevens, husband of Elsie C. S. Stevens.

PARIS

Paget.—On May 20, Lady Arthur Paget, wife of General Sir Arthur Henry Fitzroy Paget and daughter of the late Paran Stevens.

Engagements

NEW YORK

Anderton-Bentley.—Miss Dorothy Anderton, daughter of Mrs. William Bancroft Anderton, to Mr. Edward Salisbury Bentley, son of Mr. Edward N. Bentley.

Crimmins-Challinor.—Miss Mercedes Crimmins, daughter of the late John D. Crimmins, to Lieutenant David Challinor, son of Mr. Thomas Challinor of Pittsburg.

Knapp-Ferguson.—Miss Margaret A. Knapp, daughter of Mrs. Edward S. Knapp, to Dr. Lee Hollister Ferguson.

BOSTON

Cabot-Bradley.—Miss Eleanor Cabot, daughter of Mr. Godfrey Lowell Cabot, to Major Ralph Bradley, son of Mrs. Leverett Bradley.

NEW HAVEN

Parker-Achelis.—Miss Grace Parker, daughter of Professor Horatio Parker, to Mr. George T. Achelis, son of Mr. John Achelis.

WASHINGTON

Michie-Wells.—Miss Margaret Michie, daughter of Mrs. Robert E. L. Michie, to Captain David Torrey Wells, U. S. Aviation Corps.

Weddings

NEW YORK

Baker-Dryden.—On June 21, Mr. Newcombe Chandler Baker and Miss Dorothy Dryden, daughter of Mr. Forest F. Dryden.

Bell-McAlpin.—On May 3, Mr. Alfred D. Bell, son of Mrs. J. Christy Bell, and Miss Dorothy McAlpin, daughter of Mr. George L. McAlpin.

Burchenal-Hutton.—On May 21, in St. James' Church, Captain Selden Day Burchenal, U. S. A., and Miss Amy Clare Hutton, daughter of Mrs. John Hutton.

Coster-Chamberlin.—On June 7, at the Onteora Church, Annersville, New York, Mr. George H. Coster, son of Mr. Edward Livingston Coster, and Miss Josephine Louise Chamberlin, daughter of Mrs. George Davis Barron.

Eddy-Dunlop.—On June 4, in the Chantry of St. Thomas's Church, Captain Joseph Dickson Eddy, U. S. A., and Miss Sally M. Dunlop, daughter of Mrs. Archibald N. McCrea.

Herrick-Hall.—On May 10, in the Fifth Avenue Presbyterian Church, Captain Geradus Post Herrick, son of the late Elias J. Herrick, and Miss Lois Scott Hall, daughter of Mrs. Bolton Hall.

Maclay-Fleischman.—On May 7, Mr. Alfred Barmore Maclay and Miss Lida Louise Fleischman, daughter of Mrs. Maximillian Fleischman.

Morgan-De Gersdorff.—On June 7, in Stockbridge, Massachusetts, Mr. D. Percy Morgan, son of Mrs. Edith Parsons Morgan, and Miss Alma de Gersdorff, daughter of Mr. Carl A. de Gersdorff.

Phillips-Perry.—On June 7, Mr. A. Lawrence Phillips and Miss Marion H. Perry, daughter of Mrs. Ernest Fahnestock.

Prindle-Hall.—On June 7, in the Chantry of St. Thomas's Church, Mr. Edmund Brewster Prindle and Miss Katherine E. Hall, daughter of Mr. George Purdy Hall.

Redmond-Haven.—On June 5, Mr. Johnston Livingston Redmond, son of the late Geraldyn Redmond, and Miss Catherine Sergeant Haven, daughter of Mr. J. Woodward Haven.

Talbot-Peabody.—On June 3, in the Church of the Heavenly Rest, Mr. John Alden Talbot and Miss Priscilla Peabody, daughter of Mr. Stephen Peabody.

Witherbee-Kortright—On June 4, in the Chapel of Bartholomew's Church, Mr. Silas H. Witherbee, son of Mr. Walter C. Witherbee, and Miss Alice Gouverneur Kortright, daughter of the late Gouverneur Kortright.

BOSTON

Cabot-Rush.—On May 10, in the Cathedral Church of St. Paul, Lieutenant James Jackson Cabot, U. S. A., son of Mr. Godfrey Lowell Cabot, and Miss Catherine R. Rush, daughter of Captain William R. Rush, U. S. N.

BROOKLYN

Billings-Shaw.—On June 7, in the Church of the Holy Trinity, Ensign Albert M. Billings, son of Mr. Cornelius K. G. Billings, and Miss Margaret Shaw, daughter of Mr. James Guthrie Shaw.

PHILADELPHIA

Biddle-Reed.—On May 27, in the Chapel of St. Luke and the Epiphany, Mr. Dillon Biddle and Mrs. J. Sanders Reed.

Fox-Cary.—On May 18, Miss Betty Cary, daughter of Mrs. James Wilson Burns, and Mr. Lawrence Webster Fox, junior.

Mason-Brockie.—On June 7, John Hazelhurst Mason, junior, and Miss Agnes Morgan Brockie, daughter of Mrs. William G. Warden.

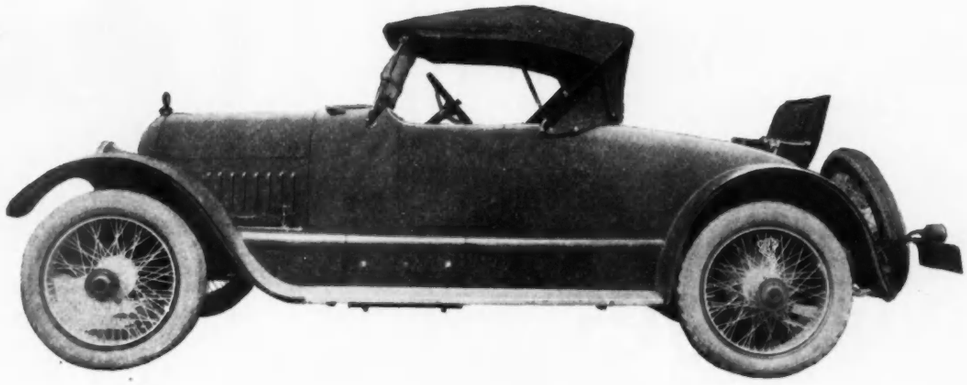
WASHINGTON

Harrison-Wrentmore.—On May 15, in Chicago, Mr. Francis Burton Harrison and Miss Elizabeth Wrentmore, daughter of Mrs. Clarence G. Wrentmore.

Designed and Executed by

DANIELS MOTOR CAR COMPANY
READING PENNSYLVANIA

DANIELS EIGHT
Three Passenger Roadster



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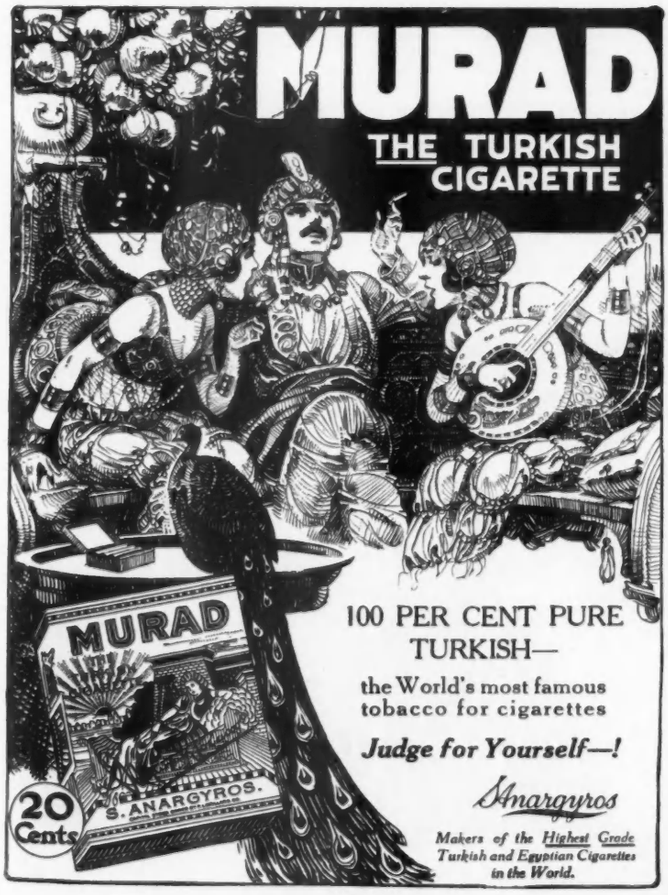


Summer Saving with Sunset

Means bringing back to actual usefulness many dollars' worth of waists and dresses which are unwearable in their present condition; yet the material is so good that the freshening with a different Sunset color will make them really look like new.

Sunset Soap Dyes

Help you to understand the real economy of buying good material—because it can be dyed again and again as long as there is any wear in it. With the help of a little Sunset you can keep things smart and fresh and each waist or dress will seem to your friends like three or four.

SUNSET is fast—because the color is boiled in to stay. The gentle boiling with Sunset does not injure the fabric, but it is absolutely necessary to make color fast.

SUNSET is a Real Dye—for real dyeing—heavy goods as well as light filmy materials. The small cake is highly concentrated and has far greater dyeing strength than other dyes.

Ask your dealer for your favorite color or send us his name and fifteen cents and we will mail a cake postpaid **15c**

Pink, Scarlet, Cardinal, Wine, Light Blue, Navy Blue, Light Brown, Dark Brown, Light Green, Dark Green, Gray, Sand, Heliotrope, Yellow, Mustard, Old Rose, Old Blue, Orange, Black, Taupe, Purple, U. S. Olive Drab.

North American Dye Corporation

New Corporate Name of Sunset Soap Dye Company

Dept. V
Mount Vernon N.Y.

Sales Representatives for U. S. and Canada
HAROLD F. RITCHIE & CO., Inc.
New York and Toronto

Within the old brick walls of Paramus Church many a Revolutionist has said his prayers

MOTORING *to the* LONG AGO

I LEFT the Club just before dawn on a Sunday morning in July. The air was refreshing and cool as I whirred down "The Avenue." After ferrying over the historic old Hudson, I proceeded to the Heights of Weehawken and stopped at Highwood Park, the famous old duelling ground of Burr and Hamilton. The boulder on which Hamilton rested his head, after receiving his mortal wound, has been removed from the river bank to the top of the cliff to make way for the buildings of the West Shore Railroad. A bust of Hamilton now crowns it, and a small iron railing surrounds both. The duel is actually supposed to have taken place on the bank of the river near this spot. The point overlooks the Hudson about opposite Forty-second Street. I could not help contrasting in my mind the scene of that stirring morning long ago and that of to-day as the lazy Sunday morning sun climbed the sky and bathed the wonderful city in a warmth of liquid gold.

THE ROAD TO TAPPAN

I had three points in mind as I started along the road that fringes the river: Old Tappan, the Paramus Church, and The Hermitage, at Hohokus. Tappan, I determined, was to be the first point of interest. I stopped a moment to decide upon the road and chose the one which skirted the New Jersey shore. While Tappan is no haunt of Burr's, it was brought into Revolutionary fame as the place where Major André, the British spy, signed his death warrant. From there I could proceed to Suffern, where Burr had at one time been stationed.

Just as I was about to throw in my gears, a smart, foreign-looking raceabout approached with a deep-throated roar, awakening the echoes of the morning. The machine whirled by, and in the instant I glimpsed a pleasant, successful, youngish looking man at the wheel, with an elderly, grey-haired chauffeur in the rumble. The car stopped a few yards ahead and the driver said:—

A CONGENIAL STRANGER

"A tweed top-coat, cap, and knickers with heather spats mean a day in the country. A man of your appearance here at this hour means, at a venture, a clubman from town who is puzzled as to his route. Your expression tells me I am right. Can I direct you?"

I replied that I wanted to go to Tappan. He waved towards his golf sticks in the rumble and continued: "I'm on my way to the Nyack Country Club. It's your way, so I'll direct you if you like." I thanked him again and suggested that he join me and let his chauffeur trail us.

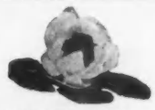
"With pleasure," he replied, and climbed into my machine."

(*Continued on page 90*)

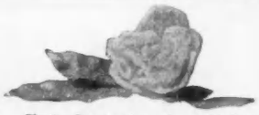
Robert Muns

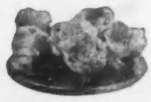
The old '76 House at Tappan served as a prison for Major André, the British spy

Original Floating Flower Decorations.


Floating Water Lily, in Pink or White, with Green Leaves, **4/6** each

Large Floating Water Lily, with bud and leaves, beautifully made in Mauve or White, **12/6** set.


Floating Roses, various colours, with Green Leaves, **4/6** each.


Small Anemones, for floating, **13/6** box of six. Larger size, **2/3** each.

Kingfisher, with Flower-holder, **6/6**

Psyche, in Wedgwood Queen's Cream Ware, or Cupid, 8½ in. high. **50/-** each. Can be substituted for the Black Basalt in Wedgwood Bowl if desired.

Model of Oriental Pagoda, in beautiful colours, carried out in Staffordshire Porcelain. Very effective placed in the centre of the flower bowl. 7 in. high. **10/6** each.

Floating Poppies, Mauve, Red, or White, **2/6** each.

Old Puce Colour Glass.

Wedgwood Solid Black Basalt.

Bird in colour, **4/6** each.
Ditto in White, **2/-** each.

Floating Swans, s/s **2/-**, m/s **3/6**, ls **4/6** each.

No. 3. A New and Exclusive Form.
Old Puce Colour Glass Bowl, 16 in. diameter, with figure of Cupid by the French Artist, "Protah," in Spode White China Bisque, complete on Polished Blackwood Stand **£5 10s.**

The Bowls only, shape as above.
Diameter—12 in. **20/-**, 14 in. **37/6**, 16 in. **45/-**
Stands extra .. **10/6** **10/6** **12/6**
White Cupid Figure .. .. each **50/-**
Coloured Butterfly, separate .. .. .. extra **4/6**

"THE TRAFALGAR," carried out in Wedgwood Solid Black Basalt, is the most unique yet produced. Has taken over 12 months to model, and excels in detail. Extreme height and width, 24 in.

The Trafalgar Decoration, complete as illustration .. .. **12** Gns.
Separate Pieces—Bowl only, 16 in. diameter **32/6**
The Column complete with Nelson figure .. .. .. **6** Gns.
The Lions .. .. each **15/6**

No. 1. Floating Flower Bowl in an original form, bowl 16 in. diameter, with classical figure of Cupid or Psyche in Wedgwood Black Basalt on Polished Blackwood Stand, complete as illustration **£5**

The Bowls only, shape as above: Diameter—10 in. **10/6** 12 in. **15/6**, 14 in. **22/6**, 16 in. **32/6**
Stands extra—**10/6, 12/6, 14/6, 18/6**
Classical Figures, separate **50/-** each; or in Wedgwood Queen's Cream Colour Ware.

Separate Prices on application

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SOANE & SMITH LTD. 462 Oxford Street, London W. 1, England. *"The Specialité House of Originalities."*

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The House for Wedgwood Black Basalt, Old Puce Colour Glass, Coloured Alabaster Glass, F. C. G. Toby Jugs, and Mentone Painted Jam Boxes.

Prices quoted free London, Freightage, Duty, and Insurance made forward, payable on receipt of package. To avoid delay, Drafts should be made payable in English sterling.

AT summer camp or town house, whether the water is hard or soft, careful girls agree that the most easily used and effective hair cleanser is—

CANTHROX
SHAMPOO

which gives such massy fluffiness that the hair appears much heavier than it really is, while each strand is left with a silky brightness and softness that makes doing up the hair a pleasure. It is so easy to use and so effective that it has been for years the favorite of all who want to bring out the natural beauty of their hair. Canthrox, the hair beautifying shampoo, rapidly softens and entirely removes all dandruff, excess oil and dirt.

For Sale at All Druggists'

It costs about three (3) cents a shampoo. No good hair wash costs less; none is more easily used. A few minutes is all that is needed for your complete shampoo.

Free Trial Offer—To show the merits of Canthrox and to prove that it is in all ways the most effective hair wash, we send one perfect shampoo free to any address upon receipt of three cents for postage.

H. S. PETERSON & CO., Dept. 300, 214 W. Kinzie St., Chicago, Ill.

THIS summer frock illustrates, by X-Ray, the use of No. 2799 Girdelin as the Boned Belting of the skirt underneath the overblouse. No. 2799 is but one of the several styles of

Warren's GIRDELIN

It is an original product made on our own looms with Featherbone woven into the fabric at 3½" intervals. It is adaptable to any material and to any style of costume requiring belting. Its use as a foundation for the soft effects so popular this season is especially worthy of note. It permanently retains its stiffness, and therefore preserves the original shape of the garment. It gives continuing satisfaction in wear. This or one of the other styles of Girdelin will meet the needs of every dressmaker and home sewer. Remember that—

"Girdelin means Belting Boned with Featherbone" and "Featherbone means Warren's"

"Warren's" dress specialties are available at all dry goods stores.

The Warren Featherbone Co.
Three Oaks, Michigan.

NEW YORK 44 E. 23d St. | CHICAGO 332 S. Michigan Ave. | SAN FRANCISCO 50 Sansome St.

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus mellowed to that tender light
Which Heaven to gaudy day denies.
—Byron.

TOO much of anything is bad. Summer is a season which upbuilds the health because of the outdoor life which it induces, but your complexion will register "Too much summer" unless it is reasonably protected.

A little forethought, a few simple precautions taken morning and evening, will suffice to keep your skin soft, fair and fresh and free you from the nuisance of wearing a hot veil. Every woman will need Elizabeth Arden's Cleansing Cream, Skin Tonic and Lille Lotion; Miss Arden particularly calls attention to the latter. Other preparations must be selected according to your personal requirements and in this matter Elizabeth Arden will be delighted to advise you. Write her today and let her suggest a plan that will not only guard your skin from tan, freckles and the tough, leathery condition which results in wrinkles, but will immeasurably improve it in the course of the summer.

THE HOME COURSE—Now, during this period when social demands are less exacting, would be an excellent time for you to take up the Elizabeth Arden Home Course, which establishes the foundation for permanent good looks and helps you to get full value from your best features and correct the bad ones. To learn all about it, just send a request for the "Home Course Booklet."

The Arden Venetian Preparations

A WELL-KNOWN actress, when ordering her summer supply of Arden Preparations recently, laughingly termed them her "Bulwark of Beauty." If this beautiful woman does not scorn such protectives, certainly no one else should fail to take advantage of their beneficial assistance. Order the preparations you are sure to need from the list below and at the same time ask for the Arden booklet, "The Quest of the Beautiful," which describes all the Arden correctives and beautifiers in detail.

VENETIAN CLEANSING CREAM—Used before any complexion treatment, this frees the pores of all foreign matter and leaves the skin soft and receptive. It liquefies immediately, therefore does not stretch the skin or clog the pores. $1, $2 and $3.

VENETIAN ARDENA SKIN TONIC should be used after the Cleansing Cream. A mild astringent, it tones, whitens and refines the skin, making it brilliantly fresh and clear. $1.75, $3.25.

VENETIAN SPECIAL ASTRINGENT—A stronger tonic, for flabby, wrinkled skins. It firms sagging muscles, reduces puffiness under the eyes and by gradually tightening the skin, eliminates deep wrinkles. Made of astringent essences and imported herbs, it is a truly wonderful rejuvenator. $3.50.

VENETIAN ORANGE SKIN FOOD—A deep tissue builder of exceptional potency. It is both food and tonic to thin faces and is excellent for filling out hollows in cheeks and around the eyes and forehead. $1.75, $2.75, $3.75.

VENETIAN LILLE LOTION—A perfect protection against sun and wind. Prevents tan and freckles and gives a beautiful, natural finish. Mildly astringent, it is especially beneficial for an oily skin and enlarged pores. Ideal for evening, does not rub off. Blanche, Cream, Naturelle, Spanish Rachel. $1 and $2.

VENETIAN AMORETTA CREAM—A delightfully fragrant day cream to use before powdering. It gives the skin a velvety softness and protects it from wind and sun. $1 and $2.

VENETIAN PORE CREAM—An infallible remedy for enlarged pores and blackheads. Restores smoothness and daintiness of texture to the coarsest skin. $1.

VENETIAN ACNE LOTION quickly eradicates skin blemishes such as pimples and eczema. It healthfully expels the pustular contents of the sebaceous glands and stimulates the retarded circulation—the first cause of this trouble. $1.25.

VENETIAN BLEACHINE CREAM—A mild but effective preparation for removing tan. It nourishes as well as whitens the skin and is especially recommended for making the hands plump and youthful. $1.

VENETIAN SPECIAL BLEACH CREAM—Banishes freckles and also all skin discolorations such as liver spots, moth patches and collar marks. $1.50.

POUDRE D'ILLUSION gives the skin a peach-like bloom. Inimitable in color and quality; exquisitely perfumed. $2.75.

VENETIAN ROSE COLOR — Liquid rouge that duplicates nature in its fresh delicate tone. Good for the skin; waterproof; does not rub off. Imperceptible. $1, $2.

SAVON KENOTT—A famous Parisian dentifrice which purifies and preserves the teeth, hardens the gums, sweetens the breath and is delicious in taste and fragrance. Box, $1.

Mark the Preparations you wish and mail with your address and cheque or money order. Add postage unless order exceeds $10. In writing for preparations or for either of the Arden booklets, address Elizabeth Arden personally at her New York Salon, Suite 507.

ELIZABETH ARDEN
SALON D'ORO, 673 FIFTH AVE., NEW YORK
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NEWPORT, R. I., 184 BELLEVUE AVENUE

"The Hermitage," the setting for the romance of Aaron Burr and Madame Provost, is now a motor tea-room

MOTORING TO THE LONG AGO

(*Continued from page 88*)

We left Weehawken by the boulevard, following it along the river to Fort Lee, and then to the Dyckman Street ferry road. I found him a pleasant companion, and as we stretched into the rolling Burr Country the dew glistened on the hedges and the invigorating morning air forced one to deep intoxicating draughts. My companion leaned over and said: "You don't mind my silence, I hope. I love to enjoy it. I'm breakfasting at Tappan, as I do every Sunday. Make that your first stop and give me the honour of being my guest at the famous old place. It is history that André signed his death warrant there, and his prison still stands."

I was delighted to accept. The very mention of the place gave me a picture of the country under the spell of the Revolution. I could picture a troop of Tarlton's Horse trotting up the road ahead. Further on I fancied Indian Scouts, and, as we passed a wayside ivy-covered cottage, it required but little imagination to see an old patriot or Tory, in picturesque attire, starting about his early morning duties.

As we roared over a small field bridge, plunged into woods, or catapulted over a hill in our rush to the Land of Yesterday, the motor's disregard for time drew a sharp contrast with Burr's horseback rides to pay court by starlight to the charming Widow Provost, who lived at the Hermitage in Hohokus.

THE OLD '76 HOUSE

"I'm interested in the haunts and habits of Aaron Burr," I said to my companion, "and hope to learn something of him to-day." He answered that he might be able to enlighten me at breakfast, which was near at hand, as we were on the outskirts of Tappan.

The old '76 House at Old Tappan is a long, low structure of red sandstone blocks, cemented with white mortar. A heavy wooden door is set in the thick wall between two front windows of many panes. These are protected at night by heavy green, oaken shutters. A small wooden porch fronts the tavern and is covered by a corrugated tin roof which shelters the entire structure. Within the tavern, of historical interest, is the original bar over which many a thirst was slacked in the old days, and the fireplace at which Major André stood when his death warrant was read. Behind this is the room in which he spent five days, imprisoned, before his execution, and included in the furnishings is the original table on which General Washington signed the death warrant. This latter ceremony took place at his headquarters, a short distance down the road.

When we were comfortably addressing the admirable breakfast, my host began: "In the Spring of 1779, Colonel Burr was in command of the Westchester Lines at White Plains, New York. He was in love with the charming Madame Provost, the widow of a British officer killed in the early part of the Revolution. She was a personal friend of General Washington and though her husband had been British, this friendship was her protection until she was married to Burr. She was never disturbed by Colonial troops while she lived at the Hermitage, which was built long before the Revolution and is still standing on the Franklin Turnpike in the quaint and picturesque old retreat of Hohokus, a mile above Ridgewood and a little over six miles north of Paterson."

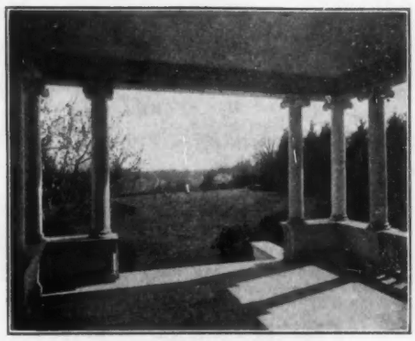
A DARING LOVER

"In spite of the fact that Burr was separated from the object of his affections by the broad Hudson and twenty-five miles of landscape, swarming with British soldiers, Tories, and Indians, he risked all for a few hours of happiness with Madame Provost. It is not fiction, but fact. He had his horse saddled, and, with a half dozen picked and trusted men, rode down to the shore where a boat was held in readiness, deep within the seclusion of a small cove on the Westchester shore-line. His horse was hobbled and thrown on a pile of buffalo robes in the bottom of the boat. Then at about ten o'clock, under cover of darkness, his plans cloaked in the deepest secrecy, they stole out into the silent stream and carefully, with muffled oars, made their way to the Jersey side. Many British craft were swinging at anchor on the majestic river, but once safely across, Burr set out on his lonely ride through the historic old county of Bergen. Bands of roving Hessians, Redcoats, and Tories were obstacles of which he had no fear. If he left his headquarters at ten o'clock, he arrived at the home of his lady at about midnight. And, to quote from some recent book on his life: 'He was rewarded with two blissful hours in the presence of his love; two wonderful hours devoid of war and its cares, safe and secluded from all the world; two hours that were worth the risk of

(*Continued on page 92*)

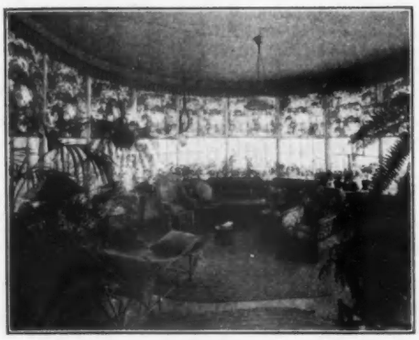
The Residence

GREENWICH



View of Sound from Porch

IF you demand a small estate comprising comfort and luxury with about four acres of gardens, lawns and shrubbery, this property as an all year home must appeal to you. It has an extensive view of Long Island Sound. Is convenient to Country Club and Greenwich Station. Its accessibility simplifies domestic problems. This residence has a large Living Room connecting with Sun Parlor. Large center hall, dining room, and lavatory coat room. Splendid kitchen offices. Five attractive master's bedrooms with baths. Six servants' rooms and bath. Commodious garage, also stable and living quarters. A place fulfilling the requirements of the critical buyer.



The Sun Parlor

The Living Room

RAYMOND B. THOMPSON
Smith Building GREENWICH, CONN.
Tel. 866 Greenwich

Chateau Frontenac
QUEBEC CANADA

A "CASTLE OF COMFORT", unsurpassed in beauty of site and luxury of appointments. Commands a magnificent panorama of the St. Lawrence and the Laurentian Mountains. Cool, bracing air insures perfect comfort on the hottest mid-summer day.

Excellent motor roads from the States, via Albany and Montreal, or via White Mountains. Always companionable, cosmopolitan people. Dancing, excellent music, a Paris and New York cuisine. Perfect appointments and service of a Canadian Pacific Hotel.

Make the CHATEAU FRONTENAC an objective point of your summer tour.

For reservations and particulars, address:—

CANADIAN PACIFIC HOTELS
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PAUL JONES MIDDIES

THE Paul Jones Middy illustrated is our most popular model for out-door wear. It is made of white Jean.

Navy is the most favored color for the collar, cuffs and pocket-tip, but you have your choice also of rose, red, green, cadet, gold, black, or all-white. Ask at your favorite store simply for Paul Jones Middy *No.* 6205, and look for the Admiral's head. This year, particularly, we believe it will be to your advantage to make sure of the Paul Jones label.

MORRIS & COMPANY, INC., *Originators*
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Also makers of Paul Jones Garments for Boys

In Milk—Puffed Wheat

Puffed Wheat is whole wheat steam exploded—puffed to eight times normal size.

It is light and airy, crisp and flavory. Every food cell is blasted, so digestion is easy and complete.

Puffed Wheat in milk offers children the two greatest foods in existence, in their most enticing form.

On Berries—Puffed Rice

Mix Puffed Rice with your morning berries. That flavor blends best with fruit.

The grains are like bubbles. They crush at a touch. The flavor is like toasted nut meats.

When you learn what Puffed Rice adds to berries you'll be sorry that you went so long without it.

On Ice Cream—Corn Puffs

Corn Puffs are sweet pellets of corn hearts, puffed to airy, flaky globules with a nut-like taste.

There was never a garnish so delightful on ice cream.

These fragile tidbits seem to melt away with the cream, and they add to it the flavor of super - toasted corn.

Puffed Wheat Puffed Rice and Corn Puffs

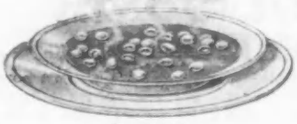
Each 15c, Except in Far West

At Breakfast

Serve with cream and sugar or with melted butter.

At Play Time

Crisp and lightly butter for children to eat like peanuts.



At Dinner

Use these thin-walled, toasted wafers in your soup.

In Candy

Use Puffed Rice to make an airy, nutty fudge.

The Quaker Oats Company

Sole Makers 3131

MOTORING TO THE LONG AGO

(*Continued from page 90*)

any peril, with Madame Provost at the end of the journey.'

"Then he returned to Westchester, leaving the Hermitage at two o'clock in the morning, and, with slight urging of his horse, arrived at the appointed spot at the foot of the Palisades, and later drew rein at his headquarters as reveille was being sounded. Without sleep, he carried on his inspection and military duties. And there were only those with whom he had crossed the river who were aware that he had not been safely within the Westchester lines the entire night. That, sir," said my host as we lighted our cigarettes, "is what one might call a worthy lover!"

We soon parted, and I started for Hohokus. It was about ten o'clock, and I drove slowly along good roads on the way to Suffern. The wonderful open country rose into a rolling swell and again dipped gracefully, only to rise in some wooded ridge, more rustic, more picturesque than the last, and so rose and fell in vistas of summer colour until the majestic Ramapos in the distant purple haze walled in the beauties of the valley. Their similarity to the Berkshires about Lenox is remarkable, and how rich is this section of New Jersey and New York in historic and traditional interest.

AN OLD AMMUNITION TRAIL

Always on my right were the stately Ramapos, making their great sweep to join the Hudson where they become the majestic Highlands. Along the tops of these there is still a nearly obscured path, or rough trail, made by the wagons which hauled ammunition and supplies to the garrisons of West Point and those further north. I passed farm, woodland, hill, and valley, all partaking of that strange likeness springing from the grafting of old culture upon the wilderness. So went the golden hours of the morning, which had been zestful and breezy. It was such a day that a novelist might have sent his hero to seek his fortune.

I dined at a farmhouse, where I learned that it was but a few miles further to Suffern and then nine miles down the wonderful Franklin Turnpike before I should pass the Hermitage at Hohokus and two miles beyond the Paramus Church.

Paramus Church! The very suggestion of the name conjures a picture of old gallants in laces and powdered wigs. It still holds this spell in its own community; the name is never pronounced without thoughts of Aaron Burr, who was one of its early congregation, and one never gets so used to it that it is spoken of in careless tones.

Having had an after-dinner cigar with my rural host and ridden slowly down to enjoy the scenery, I arrived at the Church about three o'clock. Paramus Church is a squat old Dutch Colonial structure of the inevitable red sandstone and white mortar, with a white wooden spire. It is surrounded by a picturesque churchyard in which are graves antedating the Revolution and containing the remains of some of the most notable figures of the period. The ivy of more than a century covers a large part of the church.

Now I drove into the face of the already westering sun, putting the old church behind me, and came to the last landmark in my trip. The Hermitage at Hohokus, where Burr visited Madame Provost, is a charming little bit of the old world before which milady's motor may be seen any afternoon during the spring, summer, or fall, while she refreshes herself with a dish of tea, en route from New York to Tuxedo.

I turned into the old gateway in the red stone wall, and drove up to the house, a quaint rambling place of red sandstone, gables, and casements. Two small signs of mystic origin decorate the front section. But their meanings have long since disappeared.

Passing through the old doorway, one enters a spacious hall which divides the house. In the left wing is the tea-room. The place is tastefully furnished in genuine antiques, and the charm within is as complete as one anticipates from the charm without. I sat in this old world atmosphere, the afternoon sun gilding the leaves on the great trees, just outside. And through the open casements comes the gentle hum of the stream of passing motors, adding to the languorous feeling which had stolen over me during the long day in the open. Then came a delicious steaming dish of tea with cinnamon toast and crumpets. I learned from my host that Burr had met the widow Provost here in 1777 when he was stationed at Suffern. And here they were married in 1782, contrary to legends in the country which states that they were married at Paramus Church, for the former fact is substantiated by the word of the great-granddaughter of the minister who married them. The house had been the rendezvous for American officers and many prominent people in the North who were attracted there by the wit and charm of Madame Provost.

In the right wing is a soft-lighted, old-fashioned dining-room, furnished in perfect taste with antiques. The living-room, study, and kitchen are also in this wing, but the room which fastened my attention is on the second floor in the rear of the house. It is a secret retreat, entered through a trap in the wide boarded floor, and often during the Revolution, when there were rumours that Tarlton's horse had crossed the river and were headed down the Paramus Valley, the family took refuge in this haven, waiting hours in the dark. Again in the War of 1812 and several times during the Civil War, it was held in readiness when there were rumours of pillaging.

THE HAYRICK

And now as the sun was still high enough for me to leave my machine in the drive and walk a little, I determined to mount the cliffs on the other side of the Hohokus ravine and enjoy the view of the beautiful valley of Paramus. Down a back lane I went to a lower road, the evening shadows slowly gathering in the hollows, over the bridge spanning the deep gorge, and then mounted the cliff on the other side. From there I could see the gables and chimneys of the Hermitage as they rose picturesquely through the trees in the manner of some English vicarage, the smoke of the evening fires ascending in thin blue columns. My mind was full of Burr and the Revolution, and as I walked, I came upon a hayrick. I could not resist it, so climbing to the top, I sat there marvelling at the contrast of the Hermitage with its Colonial associations and the great piles of granite architecture which I could see outlined faintly in the distance, their windows reflecting the declining rays of the sun in a blaze of gold.

A bird called to its mate in the woods nearby. There was the lazy drone of a big blue-bottle near my head. The delicious odour of the hay was intoxicating, and somewhere in the distance a church bell was ringing, its tones mellowed and sweetened. I leaned back into the willing arms of the hayrick, and at that moment I think I understood why the Indians sold New York for twenty-four dollars.

Before Your Dip

YOU should remove unsightly hair from arms, underarms and limbs. The nicest, quickest and most simple way to remove it is with De Miracle, the original sanitary liquid.

FREE BOOK with testimonials of eminent physicians, surgeons, dermatologists and medical journals, explains how De Miracle devitalizes hair, mailed in plain sealed envelope on request.

Only genuine De Miracle has a money-back guarantee in each package.

Three sizes: 60c, $1.00, $2.00.

At all toilet counters, or direct from us in plain wrapper on receipt of price

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Eleanor Adair

July is the Month of Golden Opportunities for Improving One's Appearance

LIKE her husband and her brother, the average American woman is governed to a great extent by the element of time. The pressure of every day activities encroaches upon the little tasks which can be put off and consequently many little imperfections of the complexion, the hands, the eyes or the figure itself remain uncorrected.

During midsummer, when ordinary pursuits are at their lowest ebb, an opportunity is afforded to make improvements in one's appearance which might be neglected in busier seasons. The following selections, taken at random from the list of Mrs. Adair's transforming Ganesh Preparations suggest practical ways of improving the appearance at little cost in time:

TO BEAUTIFY THE EYES—First of all, eliminate the tired appearance by applications of Ganesh Bandelettes ($2.50) which smooth away the fine lines about the lids, making the eyes look remarkably younger. If bad puffs have developed under the eyes, reduce them with a few applications of Ganesh Anti-Puff Lotion ($1.25). To make the eyelashes and eyebrows long, silky and darkened, apply Ganesh Eyelash and Eyebrow Tonic Ointment ($1).

DO AWAY WITH DISFIGURING BROWN SPOTS—Persistent brown spots and moth patches—more than mere summer discolorations—are successfully eliminated by regular use of Ganesh Brown Spot Lotion ($1).

BLACKHEADS CAN BE COMPLETELY BANISHED—The use of Ganesh Beauty Sachets (Box of 20, $2.50) in the daily ablutions quickly drives away these disfiguring blemishes.

AGEING FOREHEAD LINES OVERCOME—The Ganesh Forehead Strap ($6.50) worn at night smoothes out frown lines—makes the forehead young.

KEEPING THE HANDS WHITE AND SOFT—By wearing Ganesh Rubber Gloves ($1.25) when at every day tasks in the house, or at work in the garden, the hands are made remarkably white and smooth.

COMPLETE HOME TREATMENT FOR THE FACE—The complexion is kept in the pink of condition, the skin flawless and firm with the aid of Ganesh Preparations in Mrs. Adair's SPECIAL HOME TREATMENT Box. This box, arranged with convenient compartments, contains these essential preparations: Eastern Muscle Oil, Balm Skin Food, Balm Cleansing Cream, Diable Skin Tonic, Lily Sulphur Lotion; also samples of Bandelettes, Sachets, Flower Powder, Flower Bloom. Set, complete, $5.00.

Please add 4% Gov't. Tax to remittance when ordering. Mrs. Adair's Lecture Book, describing many other Ganesh Preparations, sent on receipt of 3c (postage).

Ganesh Strapping Muscle Treatments

This original method of invigorating the muscular structure of the skin by gentle, rapid tapping and strapping, restores health, youth and color to the skin, enabling it to throw off blemishes. Administered at the Salon by trained experts. Call for consultation.

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We are offering a special discount inducement on all work received before July 30th.

It will pay you well therefore to look over your wardrobe now, select the gowns you would like to wear "if they were only up-to-date" and send them to us at our expense for suggestions and prices.

When MME. ROSE re-designs a gown it becomes in reality a new gown—except as to price—and remember a specially low price is offered up to July 30th.

Send your old fashioned gowns to MME. ROSE for suggestions. She will quote you price and full particulars. If price is not entirely satisfactory gowns will be returned by express prepaid.

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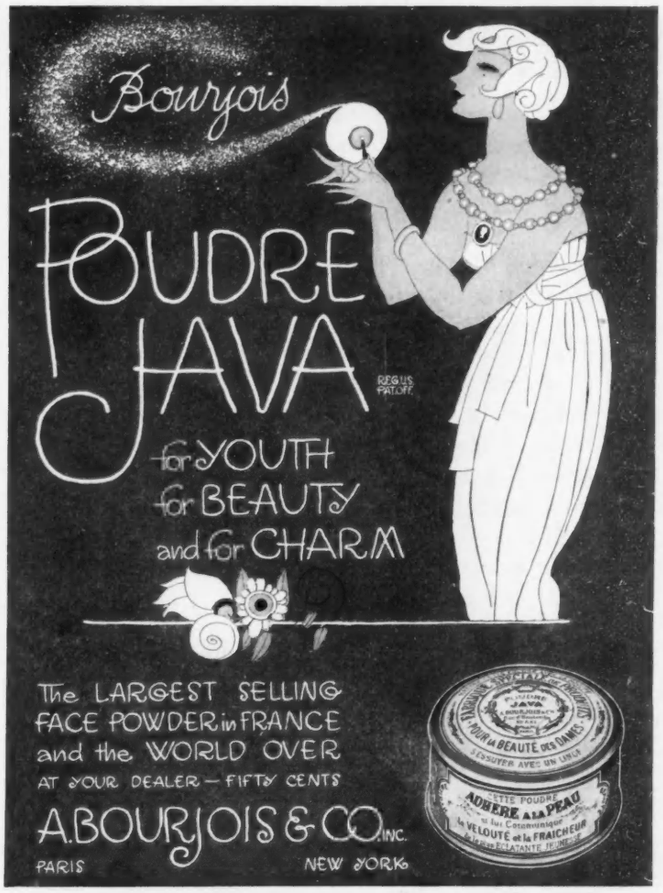

KAYNEE

BLOUSES

SUMMERTIME — days crowded full of strenuous sports—but, oh, so hard on the clothes!

You can't expect your boy to have his mind on "saving" his blouse, so buy him the kind you know will stand the wear and tear of hard playing.

Kaynee Blouses—like all Kaynee garments—are built on Kaynee ideals.

The colors are all fast colors—no fading from sun or laundering. The designs are exclusively Kaynee designs—you never see them repeated in poor quality blouses; the set of the collar, the trim shoulder line, well-finished lock-stitch seams—these are just a few of the reasons why Kaynee Blouses give your boy that well-cared-for look, and why they mean *true* economy.

All the better stores carry Kaynee Blouses.

"Let them grow up in Kaynee" Creepers, Undertogs, Pajamettes, Rompers, Wash Suits, Blouses, Shirts.

The Kaynee Co., *Cleveland*, *Ohio*

ALL *the* WORLD'S *a* STAGE *in* PARIS

(*Continued from page 35*)

no such distinction of costume. There is hope, however, since the right to elegance in our theatres has returned to us, and doubtless we shall soon see the end of these crowded halls, like the waiting-room of a station, where men in sack coats and women in wool frocks are the expected thing. Habit and laziness are strong forces in human nature, and some people find it hard to combat them. There are too many who are careless of dress still, but I am counting on the scornful eye of a neighbouring snob (there will always be some for the purpose) to arouse the neglectful to the fact that wherever one is and whoever one is, evening demands a change of costume.

By the side of this neglect of elegance, we see, of course, excess in the opposite direction, — women without bodices, or so nearly so that it amounts to the same thing, seated in the parterre. If only they were in boxes. But not at all; you find yourself seated by the side of a woman who possesses neither sleeves nor gloves, and the effect of such generosity of bareness is to take from the most beautiful thing in the world something of its exquisiteness and, let us say it frankly, something of its value. The established principle which proportions this value to the rarity, marks the lessening of charm through this excessive décolleté.

It may be urged in extenuation that the wearer of such a costume is going on to a supper or dance after the theatre. Doubtless that is often true, but in such a case, the woman of impeccable taste would occupy a box at the theatre or, at least, would wear her wrap, if she preferred to sit in the parterre. Moreover, we shall soon be all of one mind in this matter.

AN ENGLISH THEATRE IN PARIS

Plainly it would be a different matter if all the theatres received us as does the new Palace Theatre, in stalls so large and passages so cleverly arranged that one is never forced to rub elbows with one's neighbours. But unfortunately most of our theatres are far from rivalling the comfort of this theatre of English design.

Great interest was aroused by the announcement of the construction of this theatre, which was due to the initiative of an Englishman, Sir Alfred Butt, Director of the Empire, the Adelphi, and several other theatres well known in London. Invitations to tea at the new theatre a few days before this opening brought together both society and the press. The colour, the comfort, and the admirable plan of this theatre where every one can see and hear, were greatly appreciated. Enthusiastic groups gathered as at a private reception to exchange opinions. The same atmosphere prevailed at the dress rehearsals at which President and Mrs. Wilson occupied a box and appeared well entertained.

Also present at this performance were the Right Honourable Arthur Balfour, accompanied by Lord Derby, the French Minister of Public Instruction and the Fine Arts, Lady Primrose and her fiancé, Madame Godebska-Edwards, and Mademoiselle Cecile Sorel, whose hat is sketched on page 34. In soft jade green felt surrounded by drooping plumes of the same colour, this hat exactly matched the jade necklace which Mademoiselle Sorel wore with a black gown half concealed beneath a sable wrap, for it remains cool. Capes of chinchilla were also much in evidence.

The costumes of Mademoiselle Régine Flory were from Callot, which means, of course, that they were the perfection of art, as were her hats from Lewis. Mademoiselle Brogden, whose blonde beauty is equalled only by her mischievous grace, was a delight to the eyes. It is a breath of fair English beauty which she brings to this Paris stage, and the decoration, the programmes, and the whole atmosphere combine to make us feel ourselves in England. It is inevitable that one should feel far from Paris when it is possible to reach one's seat by spacious corridors and to sit in wide and comfortable chairs and, above all, when no attendant looks for a fee for any service that may be rendered.

Sir Alfred Butt, who is to be congratulated on the success of his venture, was plainly delighted with the return which has met his effort in constructing a theatre in war time, in the face of a thousand difficulties and at the risk of several millions. Such a playhouse should be assured of success, for we have long been attached to the English dancers, the comedy stars, and all that goes to make up the typical English music hall. Naturally these English operettas are doubly welcome at this time when every condition tends to strengthen the bonds of friendship between these two countries.

"LES GRAINS DE BEAUTÉ"

The costumes of the tableau "Les Grains de Beauté," designed by Benda and executed by Dœuillet and reproduced on page 33 of this issue were a striking success of originality and distinction, and congratulations are due to the able stage director of the Palace Theatre, Monsieur Jacques Charles, who has often been applauded as an author. At the third performance of "Le Mari, la Femme, et l'Amant" by Sacha Guitry, the theatre was filled by a very distinguished audience dressed as in the days before the war. It is pleasing to see again in the boxes groups in which two beautiful women — not more — are fittingly placed against a background of black coats, for the greatest change in the theatre audiences at present is the rapidly decreasing proportion of uniforms, for demobilization is advancing. Added to this, the continual departures of Allied regiments bring us nearer and nearer to those "piping times of peace," when elegance and daring in costume are permitted.

At the Vaudeville Theatre is Mademoiselle Yvonne Printemps in the symbolic figure of "Sourire." There are few actresses so simply gracious as this young artist whom Redfern costumes with rare charm. Especially notable was her frock of corbeau blue silk jersey, buttoned down the front from top to bottom like a soutane and topped by a novel high collar which runs into points at the chin. The buttons are blue and the buttonholes are embroidered in white to match the wings of the hat and the ermine scarf with which Mademoiselle Printemps plays as with a fan. Only a woman as slim as she could wear the double white girdle which marks the waist against this somber background.

In the third act, which takes place in the foyer of a hotel at Aix-les-Bains, Mademoiselle Printemps appears luminous as a ray of sunshine. Her skirt is of ninon voile printed with roses joined with black ribbons, also printed. A little bodice of rose de Chine taffeta crosses in front and is knotted in a voluminous girdle in the back, leaving the arms bare. A capeline of Italian straw, caught up with a great rose with black velvet foliage, and a parasol of rose taffeta completes an ensemble of youth and freshness which delights us.

(*Continued on page 96*)

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READY FOR YOU TO WEAR

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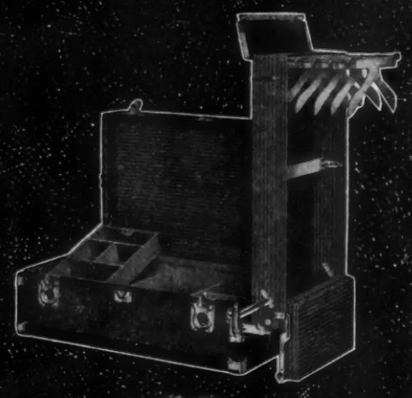

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is unrivalled for its charm and beauty.

This trade-mark guides you in selecting "Haledon Prints" in the most becoming colors of the season.

When having your Frock or Lining made, always ask for—

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THE NESTLÉ Permanent Hair Wave

The Nestlé Process and apparatus are patented in the United States

SINCE we have published in the April issue of Vogue the Inventor's explanation of a good or bad permanent wave the demand for Nestlé-waving has so increased that Nestlé-wavers all over the United States have difficulty in coping with it.

Those illustrations, simple as they were, brought home the fact that twisting human hair like laundry (in the endeavour to get the water out) and then applying chemical bandages subjected to great heat, was not that permanent waving which made the Nestlé name famous but rather a proceeding to bring this useful Invention into discredit.

The real, beneficial permanent wave can *only* be done by the present modern Nestlé process and implements. The "Machine" used, plays only a small incidental part. Proof of this is the great popularity of our home-outfit which even in inexperienced hands has been of great value to thousands of families. And they say so. Dozens of complimentary letters reach us daily at our office. This Home-outfit is sold at $15.00 with the most explicit directions and it lasts a life time.

NESTOL COMB

The latest Nestlé Invention is their wonderful new Water-waving device for hair which has a natural tendency to curl and wave. Such hair can only be improved by water-waving and should never be touched with anything else. They are used in all Nestlé-waving establishments after permanent-waving.

Price $2.00 and $2.50 (4 and 5 inch sizes)

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T. J. Dickson, c/o New York Beauty Shop	Silvertone Building, 1604 Westlake Ave.	Seattle, Wash.
Mrs. Harris, c/o The May Heeland Hair Shop	1534 Second Ave.	Seattle, Wash.
Miss Frances	7 Temple Place	Boston, Mass.
Carlson & Carlson	284 Livingston St.	Brooklyn, N. Y.
E. Burnham	138 & 140 N. State St.	Chicago, Ill.
Guilmont & Peters	705 Marshall Field Annex Building	Chicago, Ill.
Mr. H. T. Benkemper	1900 Euclid Ave.	Cleveland, Ohio
Miss E. L. Tracy	301 Sharp Building	Kansas City, Mo.
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Mr. G. Sattler	12 West 50th St.	New York City
Waldorf-Astoria Hair Dressing Salon	Fifth Ave. & 34th St.	New York City
Julius	70 West 72d St.	New York City
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ALL *the* WORLD'S *a* STAGE *in* PARIS

(*Continued from page 94*)

The interpretation of the piece is excellent throughout, but especially noteworthy is the work of Mademoiselle Printemps herself, who makes clear her gift as a real comedienne, whereas we had previously known her only as a singer of musical comedy. Mademoiselle Printemps was married recently to Monsieur Sacha Guitry, and one sees already the effect of the teaching of this experienced master of drama.

"L'OCCIDENT"

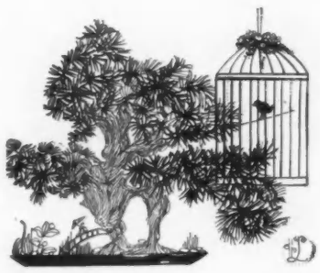
At the Nouvel Ambigu, they present for us "L'Occident" of Kistmakers. This war which revives and exalts so many fine and noble emotions should inspire an ethical and exalted theatre, punishing crime and rewarding virtue. No such result, however, is visible in the plays at present offered us; our age which has given so noble an example of virtue in its own conduct, seems to prefer in its theatres only very commonplace spectacles, without a trace of beneficent influence. "L'Occident" is a play with a semblance of realism and much local colour. In the first act, the scene is laid on the terrace of a hotel at Toulon, with a view over the water and with the sun bathing everything in a luminous radiance. In the second act, the setting is a Chinese salon in a house near Toulon. Madame Regina Badet, who is the dancer, dances too little, but she gives well the impression of a nature untamed and full of a hatred which this daughter of the Orient vows to the Christians of the abhorred Occident.

The interpretation of the men's rôles is of first rank, giving an effort of studied respect and cordiality which, it is true, renders the atmosphere of the great family called "*La Marine*," a little artificial. Monsieur Renoir is of surprising realism; he seems to have returned from those distant seas which change not only the mental but the physical aspect of a man. Excellent work is done by Messieurs Joffre and Maurice Varny.

Monsieur Max Dearly is an actor, of great talent that we have long known, but his presentation of Kistmakers "Roi des Palaces" at the Théâtre de Paris approaches genius. He alone, on the stage almost continually throughout five acts, makes the most everyday situations touching for us, amuses us, and gives us a variety and a touch of the unexpected which the play itself could never present in the hands of another actor.

The theme of the play has great charm and might have been developed into a drama of great interest and complex plot. "Le Roi des Palaces" keeps us in situations which, while not uninteresting, are very familiar, and it seems that the great cleverness of the author and the wit which he devotes to this somewhat commonplace play, might have built something of greater interest. Mademoiselle Cassive plays to perfection the rôle of the newly rich woman whose vulgar snobbery is very well presented. But unquestionably the success of the play is due to Monsieur Max Dearly, who remains the clever and intelligent artist greatly admired by the Paris public.

J. R. F.



CRISS-CROSS TOWN

You go up and I go down
The criss-cross streets of London town;
Strange it is we never meet,
Strange indeed, our restless feet
Bear us hither and bear us yon,
—But when you reach me I have gone;
And when I come where you have been,
You hurry out as I go in.

You turn the corner just ahead,
—I gain the spot and you have fled;
Though you are scarce a block away
I pass you blindly every day;
Forever near, forever far,
I wonder who and where you are,
And what the jesting fate must be
That plays at hearts with you and me.

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You can quickly dissolve superfluous flesh easily and with safety wherever desired by wearing

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THE MIRTHFUL LYRE, by ARTHUR GUITERMAN, is a well-named little volume of verse which goes its mirthful way merrily and sometimes musically, without ever rising to any great heights or sounding any unplumbed depths. It is mercifully free from that poor prose which so frequently masquerades as free verse, and its well-accented rhythmic structure bears the mark of excellent workmanship. Guiterman, who has already attained considerable reputation as a writer of magazine verse and as the author of a previous volume in similar vein entitled "The Laughing Muse," possesses a gift of humour, a love of joy, and an aversion to humdrum serious-mindedness which make up the sunny philosophy of life embodied in "Philosophers," the poetic preface to the volume. "I want my wisdom frivolized," cries Guiterman in "The Savage," and those who share this very modern desire will find pleasant moments in "The Mirthful Lyre."

That war-worn word "camouflage" grows fresh again under this skilful pen,

What's Camouflage—The juggler's trade;
Delusion, glamour, masquerade;
The mummer's artifice, designed
To make the Sense betray the Mind;
The tint of rouge, the scent that clings,
The curl that grew not where it swings,
The touch that thrills the blood of man,
The soft, shy glance behind the fan;
The sweet, low laugh of badinage—
That's Camouflage.

What's Camouflage—A web for flies;
The mist that blinds the lover's eyes;
The dainty scrap of this or that
Which ransoms yester-season's hat;
The sauce that turns the humble stew
To some delectable ragout;
The motor-builder's happy scheme
To make the humble chariot seem
A car from Croesus' garage—
That's Camouflage.

What's Camouflage?—The printed lure
That promises the wondrous cure;
The caster's fly of colours gay,
The mining stock, the smooth toupet,
The bluff that screens the empty purse
Or masks untidy prose as verse,
The veil of picturesque romance
That changes theft to High Finance
And treachery to Sabotage—
That's Camouflage.

What's Camouflage?—Oh, many things!
The pomp and pride of thrones and kings;
The gamblers hope; the rosy wreath
That fades and leaves the thorns beneath;
A wrecker's light; the phosphor glow
Some mocking star has cast below
To make the eye of man behold
Their gold as dross, their dross as gold;
The zealot's vision, Fame's mirage—
That's Camouflage.

Obvious faults has this verse, lapses into the diction and point of view of prose, occasional sin's against the king's English, as in the last four lines of the verses quoted here, but they are offset by freshness and charm and a lilting quality pleasant to meet with. "The Pipes of Pan," "The Daisy," and "Wind-in-the-Hair" and "Rain-in-the-Face" are among the happy bits of out-of-doors, and there is a group of child verses which grasp the child point of view admirably. (New York and London: Harper & Brothers; $1.25 net.)

ENGLAND FROM TWO ANGLES

BLIND ALLEY, by W. L. GEORGE, belongs to that disquieting group of books, happily counter-balanced by books of a different spirit, which paint a deeply pessimistic picture of England through the war and after the war. This book, its publishers assert, is the "story of a typical English family during the great war," while its author modestly calls it a "cosmic attempt to show a complete world society in the midst of a world movement." The sceptical reader may be slow to accept either of these statements, even doubting, perhaps, whether there is such a thing as a "typical English family" and somewhat more than suspecting that Mr. George has painted but one phase of English wartime life and English reaction to war conditions, a phase seen at such close range as to cut off his view of all other phases, eliminating perspective.

The central figure of the book is Sir Hugh Oakley, a man of middle life and modest fortune, liberal by instinct but strongly conservative by training and habit. Interwoven in his experience are the lives of his wife, of a stronger but far less sensitive character than his own, his two daughters, his son in the army in France, and a cat which the author thrusts upon our attention with an iteration which somewhat defeats its purpose. The path which this family follow is in truth so blind an alley that one rebels at the suggestion that all England, or even an average of England, follows it. Yet unquestionably the upheaval of the past four years has had incalculable results and Mr. George's study of this phase of them is extremely interesting. (New York: Little, Brown & Company; $1.75 net.)

(*Continued on page* 100)

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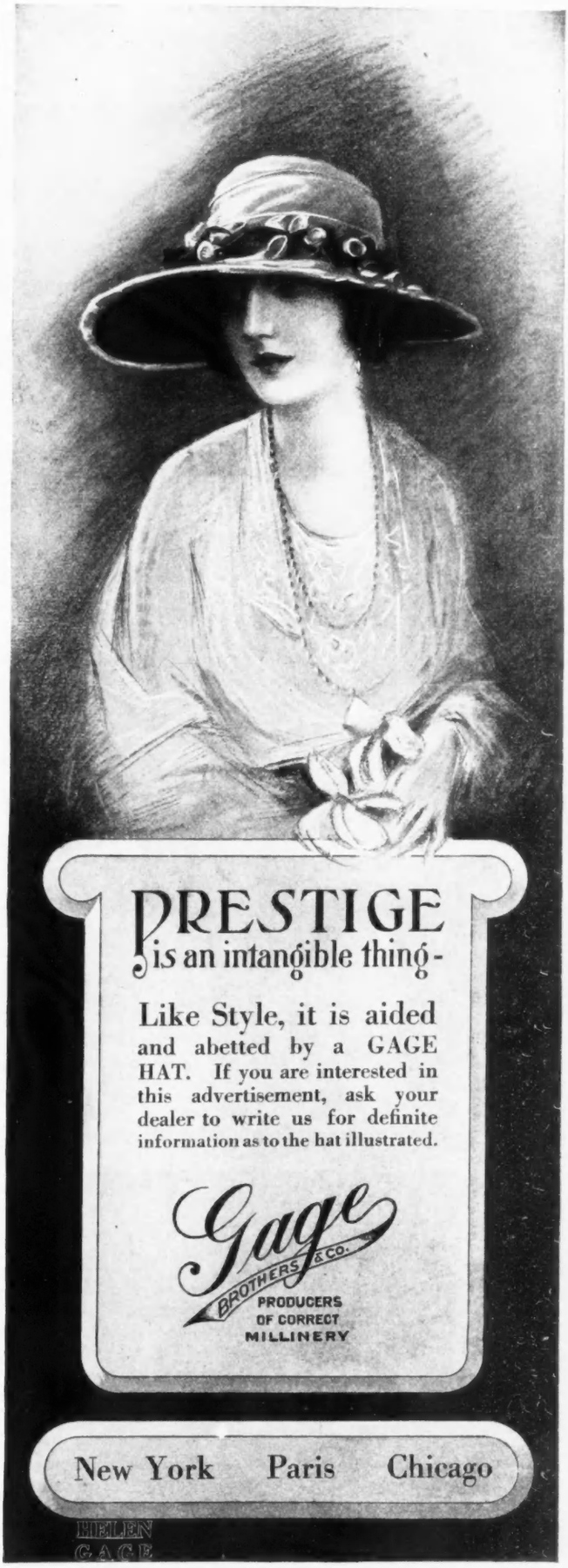

WHAT THEY READ

(*Continued from page 98*)

THE UNDEFEATED, by J. C. SNAITH, shows the opposite side of the shield from that presented in "Blind Alley," for its hero is a man made, not marred, by the war, finding in this opportunity to serve his country the opportunity for self expression and self development which life has previously denied him. Though as a work of art hardly in the class with "Blind Alley," "The Undefeated" grasps fundamental truths of greater value to humanity than all the hair-splitting near-pacifism of the more ambitious volume.

The middle and the working classes people this book; its very hero is nothing more exalted than a green grocer and an unsuccessful one at that. Possibly it is because he has escaped that "too much knowledge which is a weariness of the flesh" that he sees things simply and without complications and is content to fulfil the clearest duty of the moment without demanding to see first its eternal result. Again and again over the simple choices of everyday life he has hesitated and been lost, but he hesitates not at all when faced with the bitter truth that at need any man must be ready to "die a soldier and a gentleman that his faith and his friends may live."

The picture of life in a bustling English industrial town is deftly sketched, and the character drawing is something more than adequate. Especially notable are the irascible yet straightforward father-in-law, self-made and dominating, William Hollis himself, greengrocer and soldier, and his wife 'Melia. Secondary characters are portrayed with a keen eye for human characteristics but are mainly foils for these three. (New York: D. Appleton and Company; $1.60 net.)

OF NEW FRANCE AND OLD EGYPT

LILIES WHITE AND RED, by FRANCES WILSON HUARD, the American-born wife of a noted French artist, presents two long short stories, "Mademoiselle Prune" and "The Cockerel," by a woman who has become known both for her remarkable war work and for her exceptionally interesting books of life under war conditions. In "My Home on the Field of Honor" and "My Home on the Field of Mercy," Madame Huard described in telling phrase her own experiences in her château which stood in the path of contending armies. In her newest book she turns to fiction to present the indomitable French soul as exemplified in a gentle old French woman and in a little French boy.

"Mademoiselle Prune" builds up with rare perfection of detail the picture of a kindly old French gentlewoman whose quiet life has held nothing which would enable her to comprehend the nature of the world war. Her home becomes the headquarters of a young German lieutenant, who, whether by policy or because even he is really touched by this simple and kindly soul, is for months the most considerate of guests. He falls ill, and day after day Mademoiselle Prune and Nanon, one of those unfalteringly faithful old servants indespensable to French fiction, tend him with a care in which there is genuine affection, convinced that the German nation possesses at least one man who understands the principles by which the rest of the world lives.

This friendship brings upon them the anger of their neighbors and the reproof of the Dean, who has been Mademoiselle Prune's lifelong friend and confessor, but it is only when the actual call comes to her to serve her country that the little old lady realizes the horror of the things for which Germany stands and the depth of her love for France. Seeing the light, she follows it unfalteringly to a martyr's grave, learning the depths of ruthlessness which lay beneath the German's suave exterior. That simple directness which characterizes Madame Huard's writing is admirably suited to the telling of this simple tale, and the character created is one which will live long in the minds of those who read it.

"The Cockerel," the story of the war adventures of little Toto, appeals alike to young or older readers. Its scenes, vividly presented, have a definite reality and, despite their harshness, a picturesque charm. Moreover, the story, while indued with a thrill and a vigour of heroic action which will endear it to youth, remains well within the bounds of possibility. No kindliness softens German ruthlessness here, even temporarily, and the helplessness of the noncombatants in the German grip appears in all its tragic reality. The emphasis, however, is not on the hardness of his lot but on the courage and fidelity of Toto, which, of course, is gloriously rewarded. (New York: George H. Doran Company; $1.50 net.)

MOON OF ISRAEL, A TALE OF THE EXODUS, by H. RIDER HAGGARD, reproduces with the skill which never fails that author's pen the days of the Pharaohs. The book is based on the theory that the Pharaoh who perished in the Red Sea was not, as has been assumed, Meneptah, the son of Rameses the Great, but the mysterious usurper, Amenmeses, who occupied the throne for a brief time between the death of Meneptah and the accession of his son Seti II. This accords with the fact that the fate of Amenmeses is not recorded and that his mummy, unlike those of Meneptah and Seti II, has never been found. No less a person than the late Sir Gaston Maspero, formerly Director of the Cairo Museum and one of the leading Egyptologists of the present day, is quoted in proof of the accuracy of the historic background, but the picture has even greater merits than historic accuracy; it is complete and convincing, possessed of what painters call atmosphere.

The story is told by Ana the scribe, who through his gift of story telling becomes the chief friend and councillor of Seti II and thus comes to know Merapi, "Moon of Israel," the beautiful Israelite deeply beloved by his royal patron. About these three revolve many interesting figures, not the least interesting of whom is the old magician, Bakenkhonsu, an Egyptian Methuselah with a dry humour which serves as an excellent occasional leaven, as in his caustic comment on the plagues which were ravaging Egypt: "He said," reports Scribe Ana, "that since his last wife died, I think some fifty years before, he had found life very dull because he missed the exercises of her temper and her habit of presenting things as these never had been nor could possibly ever be. Now, however, it grew interesting again, since the marvels which were happening, being quite contrary to Nature, reminded him of his last wife and her arguments."

There is, as may be expected, much of mystery and magic in this new book of an author deeply skilled in their literary use, and here also is the theory of reincarnation so often embodied in his work. Altogether a thoroughly readable book is this, remarkable in its living presentation of a period dead so many centuries ago. (New York: Longmans, Green and Co.; $1.60 net.)

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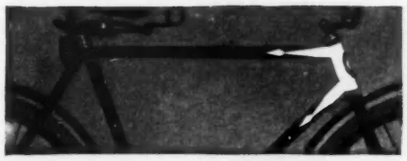

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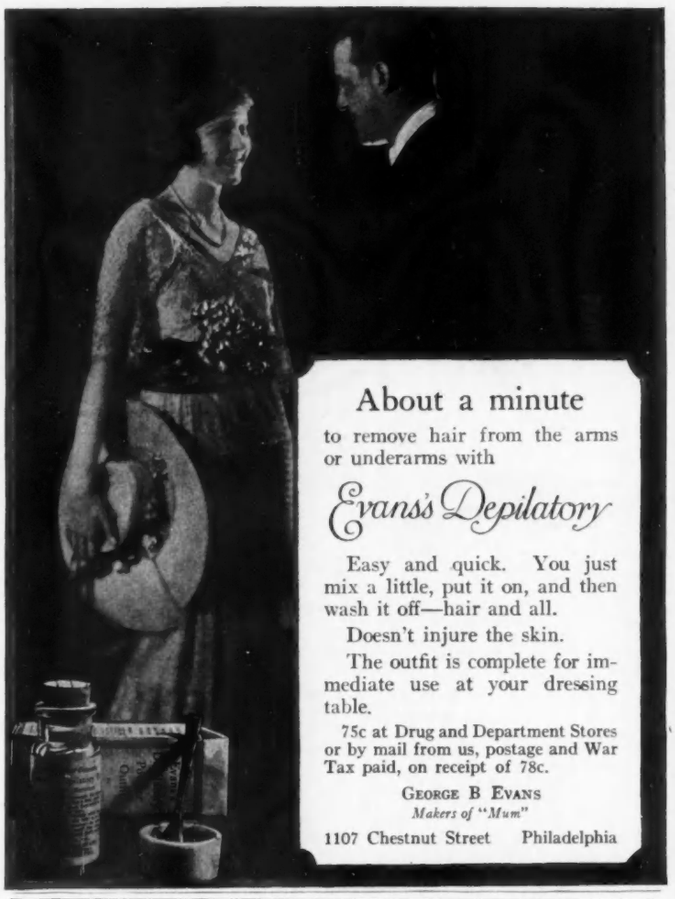

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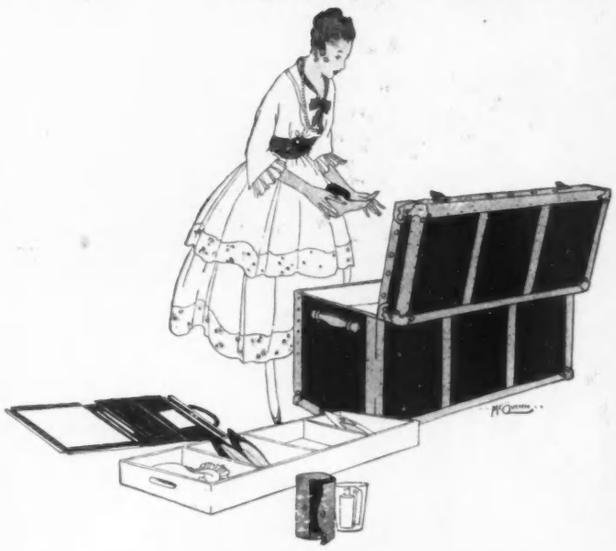

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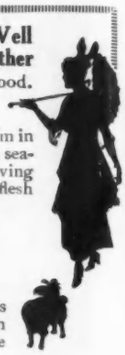

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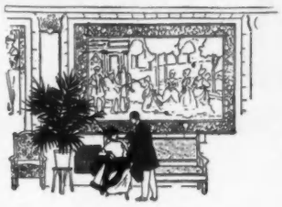

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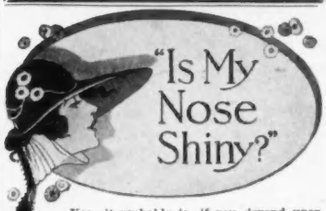

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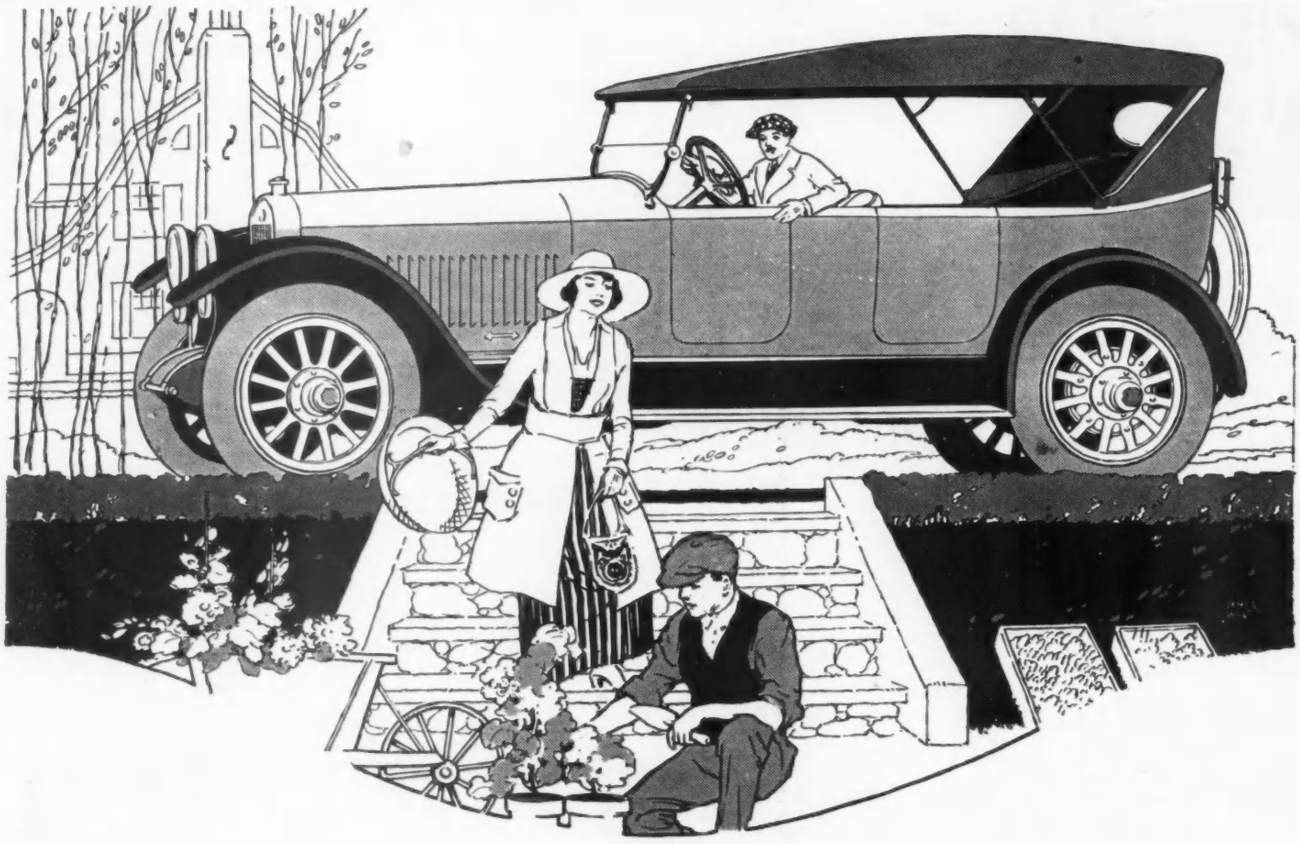

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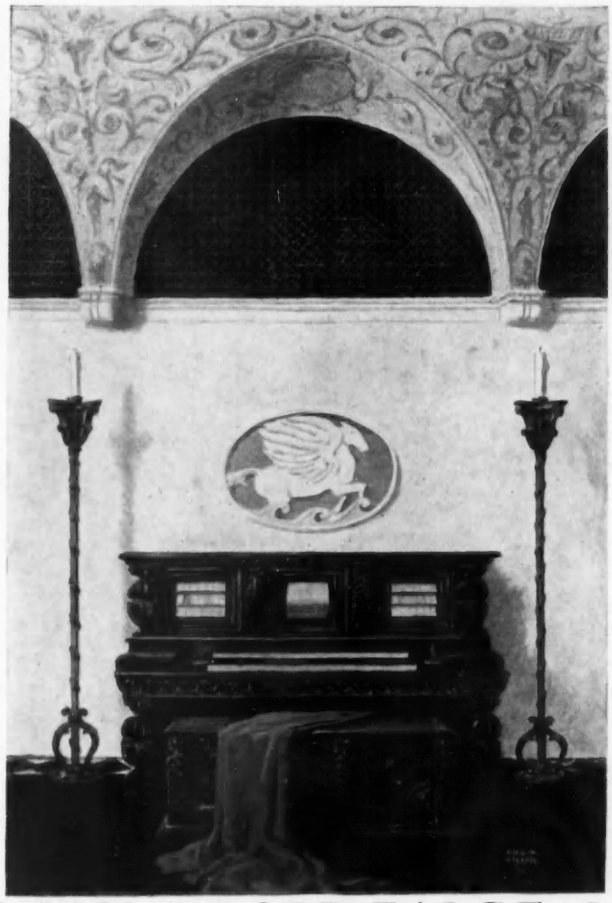

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